TWENTY-EIGHT PAGES.

THE NEW YORK DRAMATIC MIRROR

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SIR HENRY IRVING.

Born Feb. 6, 1838. Died Oct. 13, 1905.

THE MATINEE GIRL

COME, let us be honest.

Aren't we secretly getting a little tired of Shaw lectures in the guise of plays?

Wouldn't it be cheaper and save some precious hours to take our Shaw from a phonograph record?

Undoubtedly the greater than Shakespeare would make a phonograph record, for when has he been known to decline a chance to use his voice or hurtle his views at any passerby?

Of course we have thought that to prove ourselves clever we must admire the cleverness of Shaw. He himself has urged that truth upon us. And we have tried. He should have rewarded us instead of giving us John Bull's Other Island. An American woman left her British husband because he constantly talked about English politics. She was not at the matinee of John Bull's Island. Had she been she would undoubtedly have joined the frank procession that walked out after the man who, saying, "The nerve of a man who calls that a play!" seized his hat and went to the intersection of Broadway, Sixth Avenue, and Thirty-fourth Street to watch the passing of the cars for entertainment.

Who cares about the Coercion bill outside of the very small British islands? There is that in us which writhes when we hear any one talk too long about anything. It fairly wriggles when the subject is one in which we are not interested. Its rebellious contortions began early in the John Bull dialogue and continued for three dismal hours. Only the American idea that we must get our money's worth, even of misery, held us in our seats to the garrulous end.

We are growing tired of Shaw and the fantastic Shaw characters, of which there was never a prototype in life. When will Arnold Daly tire of him? For tire of him he will.

Happyland is the sort of entertainment we require when, with a foolish smile, we search our bookcases for an old copy of "Alice in Wonderland." Certainly there is no intellectual stimulus in the new Ranken-De Koven opera. There are no problems to solve. The imagination is provided with no fillip. One leans back as in an easy chair by the fire and in a mood of entire relaxation listens to fairy tales. It induces the same mood as the old song soother for weltschmertz, "Rock Me to Sleep, Mother." It rests the ultra weary, for not once in its two and a half hours are you called upon to think a thought. Happyland is soothful and cushiony, a rest cure. I have always said that it requires a cultivated taste to enjoy De Wolf Hopper's fun. Nym Crinkle called him the first dish of strawberries. But every one likes strawberries and every one doesn't like De Wolf Hopper. Yet every one may grow to like him. Therefore is he caviare, or olives.

Those who have acquired the taste will rejoice in his duet with William Danforth, when they apparently extemporize their vegetable punning song, the one, I believe, that gave Frederick Ranken nervous prostration in the making, but that seems so delightfully spontaneous and effervescent, when the Kings of Elysia and Altruria, sitting back to back, chuckle riotously at their own cleverness.

I am not yet, I admit, educated up to a fervent appreciation of Marguerite Clark. Her tiny body cannot be expected to house a robust voice, and her art seems to me as young as she is, measured by years. But she believes in herself, as Lulu Glaser believed in herself in the chorus days, and that no doubt is good.

Mrs. Leslie Carter's wondrous syrup-colored hair is more wondrous, more syrup-colored than ever these Autumn days. An admiring caller in her drawing-room at the Belasco Theatre asked her how she preserved its abundance and lustre and uniqueness through all of the vicissitudes of travel, for much travel has always been an enemy to plenteous and beautiful hair. Also the caller pointed out that actresses were subject to the same inimical condition that produces many of the thin thatched domes that glisten from the first rows, that high temperature of the scalp, following excessive mental effort, much work and much worry.

Mrs. Carter smiled. "I wear a night cap," she said.

"It isn't so hideous as it sounds. I have them made of very thin crepe-de-chine; sometimes white, but usually pink. They are trimmed with lace and with pink bows. I assure you they are not at all like the ugly cotton things our grandmothers wore to keep them from catching cold o' nights in the bad old days when it was thought to be hygienic to sleep in a room where water would freeze in the pitcher on the dressing-table. My night caps are thin enough to allow the air to reach the hair and yet firm enough to keep the braids in place, and prevent the long hairs from breaking or splitting. I have a thorough shampoo every two weeks, and I brush my hair for three-quarters of an hour every night before going to bed. Of course, I am careful about its constitutional every day."

"Its constitutional?"

"Yes; its air and exercise. Hair needs exercise and sunshine and fresh air just as its human owner does. Part of my regular afternoon programme is to give my hair its constitutional. I shake it down, separate the strands by running my fingers through it, and sitting with my back to an open window give the hair its exercise by letting it hang from the head without weight of hairpins, as hair was designed to do. This strengthens the roots of the hair, as swinging from a suspended bar strengthens the arms. At the same time there is a passage of air through it and the sunshine also does its rejuvenating work.

"Yes, the scalp of every brain worker is liable to become overheated from mental exertion. That is the reason so many clever men are bald and so many clever women of the stage would be, were they not clever enough to offset the tendency by extraordinary care of the hair. The scalp must be kept loose, and massage of the scalp after a performance, when the head is hot, will reduce the temperature, while also loosening the scalp. The heat in the head must be avoided, for it has upon the hair the same effect as drought upon the soil. Grain will not grow upon drought-baked soil, nor hair upon a feverburnt scalp."

By way of an adieu Mrs. Carter observed that unquestionably the color and texture of the hair was one of the indications of the character of the owner.

"I'm writing a novel," she said, "and try as I will to control the heroine she insists all the time upon doing the things that a red-headed woman would do."

I have been wondering whether half the sorrow of humanity does not come of the diverse views of ourselves as to what we want and of those of others as to what they want for us. In the difference lies most of the wistfulness of the world.

A successful actress showed me the other day the photograph of a big, rambling, yet picturesque old house. There were windows tucked away in odd little corners, and there were fascinating irregularities in its outer walls that told stories of corresponding engaging alcoves and niches within. A balcony that none of womankind could resist describing as "cunning" jutted out into the cedar boughs that shaded the front of the house.

"That is home," she said. "It is in the Middle West. My father has added to the old house from time to time, and that second-floor front room with a door opening upon the balcony he built for me. I am the only child, you know, and he calls it "the baby's den." They are leaving it unfurnished that I may furnish it as I like when I go home to stay."

"To stay?"

"For the rest of my life."

"But——"

"Oh, I know. My career and everything! I can't go. But when I feel especially bruised by managers and battered by critics I take out the picture and look at the room with the balcony, and plan how I shall furnish it when I go home to stay. I can't go, of course. We can't go back to the old life when we have set out upon the new. The return is impossible, but—when I am tired—I play at furnishing the room that opens upon the little balcony. It comforts me, somehow, and I lie here and fancy how happy the dear old father and mother would be."

The wistfulness of the world!

The Yankee girls who have been seeing Franklin Woodruff as the star in Edith Ellis Baker's new play, Ben, of Broken Bow, say he is the genuine Gibson man, large jowls, jutting forehead, clean shaveness, enormous length of limb, and extreme well-groomedness and all. If the New England prospectus does not inflate the facts, the girls of Gotham have no objection to him as a candidate for the honors of a matinee idol. It is long since we have had a real languishing eyed one, the sort that draws notes and verses and flowers to him as a lodestone the needle.

The unique feature of George Ade's uneven play, Just Out of College, is not Joe Wheelock's pristineness as a star, nor Georgie Mendum's to-the-manor-born pertness, nor the young chap who supplements his poverty of language by frantic signs, nor Eugene Jepson's perennial freshness, nor dear Mrs. Eberle's delicious maiden-motherliness, nor Mabel Amber's up-to-date business woman, though she is a good one, but the extravagant interpretation of Bliss, the hypocritical follower of the Hindoo cult of calmedness by George H. Trader. Mr. Trader's make-up as a crouching, smug mouther of the philosophy of the adepts is faultless and his reading and business approach their perfection.

Concerning George Ade, they are telling a story of how wide is the alleged gulf the "legit" spans when he crosses over into vaudeville.

The manager of a leading woman, who has been tempted by the golden-pot-at-the-foot-of-the-rainbow tales told about vaudeville salaries, called on a vaudeville agent in reference to the proposed departure.

"She has a great draw," he assured the agent. "Besides, she can get a George Ade sketch."

"And who in ——" (mentioning a region often quoted because of its high temperature) "is George Ade?" asked the agent.

The manager tried to tell him, but the agent was skeptical. Leaning forward at the angle of confidence, he asked:

"On the level, do you think he could write a sketch?"

THE MATINEE GIRL.

A PIRATING CASE.

What is probably the first case on record of a prosecution under Section 4,966 of the Revised Statutes, making piracy of copyrighted plays a misdemeanor, has been begun in the United States Court in Iowa. The Donna Troy company, James L. Glass, manager, and Will Van Sise, business-manager, had been producing 'Way Out West, a play owned by Dick Ferris and duly copyrighted. Mr. Ferris claims that the play given by this company was substantially the same as the piece of which he holds the copyright, though the names of the characters had been changed and some of the scenes and lines transposed. After repeated warnings the managers and male members of the company were arrested on a warrant issued by United States Commissioner W. J. Roberts, of Keokuk, Ia.

The defendants had a hearing at Ottumwa, Ia., on Sept. 25, and were bound over to appear at the Circuit Court which convenes at Keokuk on Oct. 24. The defendant managers were unable to furnish a bond in $300 each and were taken to jail to await the convening of the court. The actors were released on solicitation of Mr. Ferris. The local manager at Ottumwa, J. Frank Jersey, furnished a lawyer for the defendants and, it is alleged, protected them as far as possible. He was not included in the warrant. It is claimed that Mr. Jersey caused the arrest of Mr. Ferris on a charge of violating a city ordinance by registering under an assumed name at a hotel when he came to serve the warrant, but that the case was dropped in the police court.

Mr. Ferris claims that the G. Faith Adams company, the Hickman-Bessey company, and the Morey Stock company have also been pirating 'Way Out West and threatens actions.

W. A. BRADY GETS THE GARDEN.

Contracts were signed Thursday whereby William A. Brady will have control of the productions at the Garden Theatre for the remainder of the present season. Next Monday night Robert Mantell will begin an engagement at that house, opening in Richard III., and presenting a classical repertoire which will include Othello, Hamlet, Richelieu, Macbeth, and King Lear.

The Mantell season will probably be followed by Wilton Lackaye in his own version of "Les Miserables." As Ye Sow, now running in Boston, will probably follow. It is not yet settled whether Grace George will play her New York engagement in The Marriage of William Ashe at the Garden.

Tomorrow Land, the new musical comedy by John Kendrick Bangs and Manuel Klein, which was to have opened at the Garden, under the management of Henry W. Savage, last night, may not get into New York until late in the season. It will be shelved for the present.

FOR TWO ORPHANS ROYALTIES.

Kate Clarton has begun an action in the United States Circuit Court against F. F. Proctor for $1,200 royalties, claimed because of the production of the play The Two Orphans on Oct. 12, 1903, by the Proctor Stock company in its 125th Street Theatre. The complaint traces the play from the original copyright in this country, in February, 1875, through its various owners, N. Hart Jackson, Sheridan Shook, and A. M. Palmer, down to Charles A. Stevenson. In April, 1902, a new copyright was received, it is alleged, and all the rights of the play were transferred to the plaintiff.

THE STAGE IN PARIS.

The Artistic Union's Review—A New Tragedy by Rivollet—Fifi's Band Revived.

(*Special Correspondence of The Mirror.*)

PARIS, Oct. 6.

One of the most distinguished clubs of this gay metropolis, the Cercle de l'Union Artistique, has been in the habit of giving one performance annually during the week preceding the Grand Prix de Paris. Two kinds of entertainment alternate with each other; one year it is an opera, performed with the assistance of the leading artists of the Opéra; the next a review of theatrical events or a purely imaginary piece, written by one of the members, in the production of which actresses from different theatres assist. The male parts are assumed by members of the club, who carefully conceal (or try to) their identity.

This year it was the turn of the review and Marquis de Massa wrote a charming play in verse, introducing a perfect crowd of celebrities and interspersed with dainty couplets sung to popular airs by the stars of the Opéra Comique. The introduction was beautifully recited by Madame Picéat, who explained the purpose of the review as a glimpse of Elysium and its illustrious inhabitants. Then followed scenes between Louis XIV, Molière, and fair Ninon de l'Enclos; Napoleon I and Voltaire; a parody on the Valkyrie, in which Siegfried sings his replies to the tune of "The Belle of New York," and the performance closed with a Spanish ballet representing *inca corrida de toros* (a bull fight), under the leadership of Mlle. Zambelli and executed by a bevy of beautiful girl dancers.

As a *pot-pourri* of everything amusing, original and entertaining the performance of the Cercle de l'Union Artistique sets a high standard for possible imitators.

The managers of the Variétés will discard the plan tried the past season and return to old habits, promising their patrons a more varied bill of fare, comprising comedies, farces, etc., besides light opera. They devoted themselves to the latter exclusively during the season just closed, working overtime to accomplish the feat of producing ten operas in the course of eight months! Four of them—Monsieur de la Palisse, La Petite Bohème, Les Dragons de l'Imperatrice, and L'Age d'Or—were first productions; the balance works by Offenbach, Lecocq, Audran, and Hervé, old favorites which had not lost their power of attraction. But the expense entailed, to say nothing of the tremendous amount of labor included, was out of proportion to financial results, and the managers are glad to return to their old system.

As an innovation the annual exercises and distribution of prizes of the Conservatory of Music did not take place in the building proper, but at the Opéra Comique, where one could enjoy listening to the performance of the numerous gifted pupils so much better. Among the many who competed one name stands out conspicuously, that of Mlle. Chenal, who carried off the first Prix de Chant, as well as the first Prix d'Opéra. In addition to possessing a magnificent voice, exquisitely trained, this favorite of the muses has had the gift of beauty, both of face and form, showered upon her. It is safe to predict a brilliant future for Mlle Chenal, who as a foretaste of coming conquests received an ovation at the conclusion of her song, an air from Gluck's Alceste. Mlle. Miral and Mlle. Mancini also carried off first prizes, but neither created an impression comparable to the one made by Mlle. Chenal. There were also many fine male voices heard on this occasion, M. Carbelli (baritone) being awarded first prize, which decision called forth demonstrations of a hostile nature from the audience, whose favorite, M. Corpait, had to be contented with "first honors" only. It required a vigorous ringing of the bell by M. Dubois, presiding judge, to restore order. Comparatively speaking, honors came easy, as ten prizes were awarded to a class numbering only twenty!

At the Théâtre Municipale de la Gaîté a sumptuous revival was accorded to Audran's charming opera, La Cigale et la Fourmi (The Cricket and the Ant). Although bearing the name of one of Lafontaine's celebrated fables, the libretto did not carry out the moral he tried to point; on the contrary, the spendthrift cricket emerges triumphantly from many trials. In spite of magnificent stage settings, elaborate costumes, good artists and crowds of supernumeraries, it was evident that the music, not the book, was responsible for the success of the play. The action proper is very meager and entirely devoid of originality, but who can withstand the bewitching melodies which Audran's genius seems never tired of creating? Strange, when one comes to think of it, that his Olivette and Mascot are so seldom heard nowadays. Both operas are full of melody and beauty, and formed the delight of audiences twenty-five years ago.

The Comédie Française gave a very dignified representation of Les Phéniciennes (The Phoenicians), an antique drama in four acts by M. Rivollet. Euripides' treatment of the same subject had served as inspiration to the modern author, whose easy flowing verses denoted talent out of the ordinary. Œdipus, the great tragic figure of ancient history, has cursed his two sons, who are disputing among themselves as to who is to occupy the throne wrested from their father. They finally decide to reign turn and turn about, for a year at a time each. Etiocle, the older, assumes the government, while Polynice voluntarily absents himself from the kingdom. When he returns at the expiration of the year to claim the throne his brother refuses to abdicate, and war between the two factions is the result. The crisis is reached when in front of their armies the brothers meet to fight in single combat. Both are mortally wounded, and their mother, Jocaste, kills herself at sight of the bodies of her two sons. Her brother Crion, now heir to the throne, orders that all possible honors are to be accorded the bodies of Jocaste and Etiocle, but that the corpse of Polynice, "a traitor to his country," be left to be devoured by vultures. Now follows what may be termed the most dramatic incident in the whole drama. With trembling steps, blind Œdipus, forsaken by all except his faithful daughter Antigone, is led by her to the spot where lies the body of his son destined to this ignominious fate. Although in life he had cursed him, death opens all the wellsprings of affection in the heart of the unhappy father, and after covering his son's face with kisses he gathers the body up in his arms and, with dragging steps, wanders far off into the wilderness to give proper burial to the remains of his child.

Mounet-Sully spoke the lines of Œdipus with a dignity and impressiveness which only he knows how to impart to them. It was a most befitting close to this classic, intensely human play.

At the Ambigu Comique Le Bande à Fifi (Fifi's Band) ran all Summer. This experiment of playing through the heated term was tried once before, in July, 1898, when this same piece saw its initial performance and proved so attractive that it was kept on the bills until late in the Fall. After an interval of seven years it seems to have lost nothing of its drawing power, for it carried the Ambigu safely through the Summer. The plot of the play is based on a murder committed in Paris in 1838, *l'affaire Soufflard*, which caused intense excitement at the time. Gaboriau and Guéroult both wrote thrilling novels on the subject, which are still being read to this day.

The Ambigu spared no efforts to make the revival of La Bande a success. The female star part was in the hands of Madame Delphine Renot, who originated it in 1898, and she played it to perfection. A detective, disguised as an English lord, is the principal male role, and M. Grégoire played it very convincingly. Eight changes of scenery added greatly to the interest.

A sensation was caused in theatrical circles by the conferring of the decoration of the Legion of Honor upon an actress, Julia Bartel, of the Comédie Française. It is the first time such a distinction has been awarded to an actress simply in recognition of her talents as such. When, some years ago, Marie Laurent received a similar honor it was on account of her having founded an orphan asylum for children whose parents had been connected with the stage, but not in her capacity as an actress. The precedent once established no doubt other gifted women will be decorated; in fact the name of Sarah Bernhardt is already whispered about the boulevards.

Strange to say, actors have had the ribbon of the Legion d'Honneur conferred upon them for many years past; the members of the Comédie Française who do not wear it are probably less numerous than those who do. But a century ago even a Napoleon I did not dare to bestow it upon the great Talma, mentioning his regrets in the matter while at St. Helena, but justifying his action by saying "it would have been contrary to the purposes for which the order was founded, it being a military, not a civic, distinction, and exceptions from the rule would only be made where extraordinary services had been rendered by an individual to his country."

PASSEPARTOUT.

IN SOUTH AFRICA.

Leonard Rayne's Season of Shakespeare and Melodrama—Fine Vaudeville Programme.

(*Special Correspondence of The Mirror.*)

JOHANNESBURG, Sept. 11.

The Leonard Rayne company is now in the seventh week of its season at His Majesty's Theatre and business is somewhat unsatisfactory. This state of affairs is owing to the class of plays submitted, which have for the most part been of the melodramatic order. But it is a thing to be deplored that the public did not attend in large numbers during Mr. Rayne's Shakespearean revivals, for the popular actor-manager's portrayals of Hamlet and Shylock were certainly admirable, and these two classics served to show him in a totally different sphere of work from that with which he has been identified in former seasons. As Hamlet Mr. Rayne gave an interpretation of the difficult role that was praiseworthy in every way. His acting was scholarly and the audience showed its appreciation by recalling him again and again at the end of each act. Prominent in the supporting company were Millie Ford, who played Ophelia in a highly creditable manner; Charles Hewitt was splendidly cast as the King and shared in the honors of the performance in no small degree. Gertrude Godart made the most of her opportunities in the thankless part of the Queen, S. Major Jones was responsible for an admirable characterization of the First Grave Digger, and the remaining characters for the most part were ably sustained.

Following Hamlet The Merchant of Venice had a week's run, and it was followed in turn by A Royal Divorce and A Message from Mars, each running three nights. During the whole of last week the attraction was the huge spectacular production of The Derby Winner, a play full of incident, introducing as it does a "trial" on the Downs and the running of the great Derby event, which found great favor with the sporting community. To-night the company will revert back to Shakespeare, when Richard III will be presented, with Leonard Rayne in the part of Gloster. This play will be presented for three nights only and will be succeeded by The Prayer of the Sword, which has never been seen here.

The Wheeler-Edwardes Musical Comedy company is holding forth at the Standard Theatre, presenting all the older Gaiety productions, such as Three Little Maids, A Country Girl, The Toreador, The Messenger Boy, The Shop Girl, etc. This company is a second-class attraction, for which the management expects theatregoers to pay first-class prices, and as a natural result the theatre is rarely more than half filled nightly. The principals, except in one or two instances, have graduated from minor positions in previous London Gaiety organizations that have from time to time been imported by the Wheelers for a twelve months' South African tour. Many of the members of this No. 2 company are really capable and render their parts in a satisfactory manner, but, nevertheless, the salary list cannot be more than half of that which rules in a company of the size and quality of the London Gaiety combination now touring South Africa in The Orchid, The Cingalee, etc., and yet the prices of admission have not been altered.

The Shop Girl will be this week's offering, with Frank Wheeler in his original role as Miggles, the shopwalker, as played by him for over four hundred nights at the Gaiety Theatre, London. The genial Frank has appeared in the part many times in Johannesburg and his popularity should tend to fill the house nightly during its present run.

The banner business of the town is being done at the Empire, where a vaudeville bill of unusual excellence is being presented nightly to vast crowds. Another half-new company opened at Mr. Hyman's admirably conducted hall last Monday night, and the press and the regular patrons have agreed that the programme submitted was the best offered in many months. There is such a number of recognized feature acts that the entertainment compares favorably with the foremost music hall programmes presented in London or New York. The celebrated comedy pianist, Will H. Fox, presented his "Paddywhisky" satire, and the audience laughed heartily at his excellent patter and applauded his playing in a most pronounced manner. Fox is a great artist and his success was to be expected. The American Sisters Meredith, the girls that made "Hiawatha" famous, were given a cordial reception and long before the conclusion of their tuneful numbers they had firmly established themselves as favorites. Their best offering was the novel Indian scene, "Laughing Water," with special scenery and lighting effects; the girls made a lightning change of costumes after each song, and this went a long way toward winning for them the success achieved. Violet Stockelle is a dainty English comedienne and she immediately caught the fancy of the boys with a selection of excellent songs, the choruses of which were immediately taken up by the audience and are now being whistled all over town. A truly wonderful acrobatic and hand balancing performance was presented by the Manallo-Marnitz Troupe (one man and three women). Most of their feats were startling, novel and original, and cannot adequately be described. The audience cheered their efforts to the echo, recalling them again and again. La Tortajada, the famous Spanish dancer, commenced the last three weeks of her engagement, and if anything she has increased in popularity. The Sisters Lunnelle are pleasing duetists and dancers, and a feature of the performance is the clever club swinging of Tom Burrows. He swings equally well with swords, axes and lighted torches. Others in the bill are Sam Dalton, comedian, and Lillian Travellie, comedienne and ballad vocalist, together with the motion pictures.

The King of Clubs, Tom Burrows, and Frank Lloyd, a young South African athlete, both recently accomplished a remarkable feat of physical endurance by swinging clubs continuously for fifty-four hours, thus establishing a new world's record. The performance took place in the lounge of the Empire Theatre, and the conditions were that in the event of both athletes accomplishing the time limit of fifty-four hours then the contest would be decided on points. In the presence of an enormous audience the judges declared Tom Burrows the winner on points.

J. M. DORINSON.

MANAGERS' ASSOCIATION MEETS.

At a meeting of the Theatrical Managers' Association, held at the Hotel Astor last Thursday, the benefit for the widow and family of the late A. M. Palmer was set for Friday afternoon, Dec. 8, at the Broadway Theatre. Another matter discussed at the meeting was the question of dealing with ticket speculators, and a committee was appointed to wait on the Board of Aldermen to see if some measures of relief could be obtained.

A committee was also appointed to meet representatives of the various labor organizations connected with the stage to discuss the demands of some of the unions.

Heinrich Conried suggested that the association take some action with a view to obtaining lower prices for the hire of cabs to those attending the theatre. He said that New York was the only large city in the world in which the theatres suffered in attendance on stormy nights. The suggestion met with the approval of the meeting.

AT THE THEATRES

To be reviewed next week:

THE TRUTH TELLERS..Grand Opera House.
FRITZ IN TAMMANY HALL...Herald Square.
THE SAMBO GIRL.....West End.

Garrick—John Bull's Other Island.

Satire in four acts, by Bernard Shaw. Produced Oct. 10.

Thomas Broadbent	Mr. Mitchell
Cornelius Doyle	Mr. Crosby
Larry Doyle	Mr. Daly
Peter Keegan	Mr. Farren
Father Dempsey	Mr. Price
Matt Haffigan	Mr. Findlay
Tim Haffigan	Mr. Smith
Barney Doran	Mr. Sparks
Hodson	Mr. Tyler
Patsy Farrel	Mr. Maddern
Nora Reilly	Miss Herne
Aunt Judy	Mrs. Findlay

It can be readily seen why John Bull's Other Island would amuse the members of Parliament and other English folk who gathered for the special matinees at which it has been seen in London. Why it should be thought possible that it would interest an American audience can not be so readily perceived. Like all of Shaw's plays, it is, of course, without any sincere heart interest or true sentiment. Worse, it has none of the dramatic strength and universality of appeal of Mrs. Warren's Profession, or even Candida, little of the true character observation and satire of You Never Can Tell, or the satirical reversal of a general problem like the impudent slapping of Cupid's face in Man and Superman. It pleased the English because it deftly blarneys the national efficiency. It fails to please Americans, partly because generally they care nothing for the family quarrel between England and Erin, and especially because it is without form and void as regards dramatic structure. Shaw has blatantly blown his horn and proclaimed himself superior to all the masters of stage technique of all languages and literatures. If he hadn't sent out this worst of rickety offspring, it wouldn't have been referred to again, for a paranoiac suffering under the delusion of personal grandeur is to be pitied and no more to be exploited than other humanity shames. The great test is the audience. Although the clever Mr. Daly had dress-rehearsed for the brothers of the pen on the preceding afternoon, nothing was definitely known as to the fate of the play until the public were in their seats. It was an educated and fashionable gathering of wide awake Americans. The amorphous moss of hashed epigrams and peppery phrases dragged along for three and one-half weary hours. Even clever people could be seen nodding. Of all things—to sleep at a Shaw play! The settings were in the usual fine Liebler style. The so called play began nowhere and ended in the same place at near midnight. One puzzled man came out when the curtain was down and anxiously inquired of a professional reviewer: "Is it as bad as I think it is?" The disgusted answer was a growled "Much worse." At the end no one knew what all the pother was about, or its why and wherefore, and nobody cared.

There is no story worth telling, no strong backbone to give this jelly-fish thing the erect carriage of a vertebrate drama.

In the first section of this lecturer's object lesson on all the many varieties of the Irish question, Free Trade, Protective Tariff, Separatists, Nationalists, the Reform League, Rents, Landlords, the Disestablished Church, Home Rule, Electioneering, Foreign Landowners, Liberals, Tories, Unionists, House of Commons, Foreign Invasion, and the Catholic Church, a stupid and bumptious Englishman plans a visit to Ireland. He is imposed on by a caricature of the stage Irishman, who has never been in the country but has all the brogue and "Broth of a bye" and "Top of the Morning" phrases ready to his tongue. He is laughed at by his chum, Larry Doyle, who is a real Irishman, but hates it because he has imbibed practical sense in eighteen years' life in England. The time of an act is mainly devoted to a duologue on the Irish characteristics. The second time the curtain goes up the scene shows a beautiful hill in Ireland. Nothing happens except the arrival of the visitor and the running away of the Irish girl, too proud to seem to be running to meet Larry, whom she has loved for eighteen years. In the second scene she is sitting at the foot of the ancient tower, and the Englishman meets her and immediately declares his love. She convinces him that it is because he is drunk, and leads him back to her home. The third so-called act occurs on the lawn before Cornelius Doyle's house. Larry tells his real views on the Irish question, which seem to have as many premises as a thousand legged worm, and is rejected as a candidate for Parliament. The Englishman gives them a lot of bombastic buncombe and is approved by the natives, though they are not hoodwinked. A comedy climax is forced by his taking the pig of one of his constituents home in his motor car. The pig and the car come to grief, much to the enjoyment of the natives. The Englishman wins the girl when she is in tears, after having been cruelly rejected by Larry for her own good, and then plans many material improvements for Rosscullen.

The practical Englishman, so efficiently clever in his stupidity, was forcibly played by Dodson Mitchell, who had the main burden of the long evening. Arnold Daly won his chief laurels of the production by his really remarkable work as a producer. Mr. Crosby was carefully conscientious in his Irish characterization as the father of Larry. Mr. Farren made a hit as an unfrocked priest who is called mad because he is different. He is an idealist, and, in most things, the sanest man of the play. In his white-haired glory of a refined old age he was an impressive figure that will not soon be forgotten. Mr. Price was excellent as a typical priest who rules his parish with a rod of iron. Mr. Findlay added another to his many successes in character delineation, and was heartily welcomed by an audience that was still grateful for his masterly waiter in You Never Can Tell. Mr. Smith was good as Tim Haffigan, and Mr. Sparks delighted with finished and clever work as an Irish type. Mr. Tyler had one curtain as the English valet who calls down the Irish for continually whining about their sufferings, and made it impressive by strong work. Mr. Maddern was good in little, as was Mrs. Findlay. Miss Herne was beautiful and winningly sweet enough to make any man hated who could treat her rudely, even by a look. She was described as thirty-six, but the audience was grateful that she couldn't look it. She could be heard, a virtue that a number of the principals did not have, and when Shaw's lines could not be heard there was nothing left, for there was no developing action to interest. Liebler and Company deserve especial credit for the artists they have furnished for the scenery, as well as the minor parts.

Wallack's—Rip Van Winkle.

Comedy in five acts, by Dion Boucicault. Revived Oct. 9.

Rip Van Winkle	Thomas Jefferson
Derrick Von Beekman	Frank C. Bangs
Cockles	Earl Western
Nick Vedder	Russell Bassett
Jacob Stine	Karl Ketler
Clausen	D. Jones
Little Heindrich	Viola Flugrath
Little Meenie	Leoni Flugrath
Gretchen	Ethel Fuller
Dwarf	Dudley McCann
Heindrich Hudson	Robert Brown
Heindrich Vedder	Malcolm Duncan
Seth	Walter S. Howard
Meenie	Lauretta Francis
Katchen	Meta Greene

In order to be as great as a great father a son must be twice as great. Thomas Jefferson does not throw into shadow the memory of that wonderful personality that was forceful enough to clothe the bare bones of this empty skeleton of a play with such charm that it has become a national tradition. He plays his famous father a high tribute when he shows how ineffective an ordinary actor is beside the giant original. It would have been in better taste to have buried the prompt copy with the genial actor who has gone to his long sleep, and used any fortune made by it in producing something else that might become an American tradition. Thus the family name would have stood, not for trade, but for progress, and that American spirit that is fond of anything but the system of entail.

There was a kind hearted gathering out to welcome the son. The only tears that were shed were those caused by the memory of departed glory. The audience only saw a faithful, though in all things superficial, copy that reminded them in external of the original of Rip. It was soulless and empty, like an old house where everything is kept in place but the fire has died to ashes. The dialect was half Harvard, half Louis Mann. The only real applause was given the new decorations and stage effects.

Frank C. Bangs, in the thankless part of the brutal miser, did the thoroughly good work always associated with his name. Earl Western was excellent as the scheming nephew, and Russell Bassett a typical innkeeper. Malcolm Duncan made old fashioned lines seem possible. Leoni and Viola Flugrath proved most delightful and attractive as the children. Lauretta Francis was charming as the grown-up Meenie, and Ethel Fuller's Gretchen was unusually strong in truthful characterization and convincingness, considering the lack of both in the construction of the play and its character drawing. The scenery is up-to-date, but the costumes lacked those many little details that would have helped to create an illusion. But in any artistic illusion the whole evening was found wanting.

Grand Opera House—The Belle of Avenue A.

Musical comedy in three acts. Book and lyrics by Harry Williams and Aaron Hoffman, music by Egbert Van Alstyne. Produced Oct. 9.

George Fairfax	Hal Clements
Judge Stuyvesant Green-de-Mint	Will S. Rising
Lord Cecil Cavendish	Frank Hollins
Spike McNeil	Billy Kent
Carl Klatz	Nat Fields
Solomon Bloom	Harry Fields
Snatchem	William Scott
Straight	Robert Wade
Jacket	Francis MacGuire
Marie Fairfax	Marie Dumont
Sophronia Cambridge	Maud Earl
Mrs. McClusky	Ada Boschell
Bernice Deriga	Bertha Gilbert
Maggie Burns	Elfie Fay
A Newsboy	J. C. Wheat
An Organ Grinder	Walter Wellman
An Officer	Edward Ash
A Bootblack	Alfred Lewis
A Street Vender	Orison Swett

Elfie Fay might have had a better vehicle to bring her to New York as a star, but she could not have had a more cordial welcome than the crowded Grand Opera House gave her last week. The facts that the book might have been better, and that, with a couple of exceptions, the lyrics could be improved, detracted nothing from the general enjoyment that was evident. A stage full of flowers and ardent demands for a speech at the close of the second act formed part of the demonstrations. Miss Fay made the speech. She said her ambition was to reach Broadway. With the proper sort of play this ambition may be realized.

The Belle of Avenue A is Maggie Burns, who, when out of work, accepts an offer from George Fairfax to pose as his wife so that he may obtain a fortune left him by his father on condition he marries before a certain time. Maggie's introduction into swell society, and the attempts of "Spike" McNeil, a pugilist, and of Carl Klatz and Solomon Bloom to rescue her from what Spike believes to be a dangerous position, form the basis of the farcical fun. The piece is well staged. The first act shows Avenue A at the corner of Eighth Street, with familiar street characters. Act two is the interior of a Fifth Avenue mansion, and act three the gardens of the mansion.

Miss Fay's work has changed very little in style since she made her first big hit in Mam'selle 'Awkins, which means that she has lost nothing of her tremendous vitality and unusual self-possession. She sang her songs with her whole body, making up for defects of voice by vivacity of action. Of course, "The Belle of Avenue A" was her principal vocal attempt, though she had three other songs, of which "When the Band of Reubenville Turns Out," gave her the best chance. One or two touches of straight comedy, almost approaching pathos, in fact, showed her ability in another direction, and made one wonder if she might not realize her Broadway ambition through straight work.

The star is fortunate in having a support sufficiently strong to keep the whole performance at a high standard. Lack of opportunity was the only thing from which any of them suffered. Maud Earl, in the small role of Sophronia Cambridge, from Vassar, proved herself to be a good singer, and her two songs, "I Would Like to Have a Photograph of You," and "Why Don't You Try?" with the assistance of a pleasing chorus, made noticeable hits on the opening night. Ada Boschell, in the character part of Mrs. McClusky, furnished considerable fun by her work. Marie Dumont, as Marie Fairfax, was attractive in face and manner, though her singing of "The Cobweb Man," with a chorus of pretty young ladies, did not prove that she has a good voice. Bertha Gilbert effectively filled the very small role of Bernice Deriga. Billy Kent, as Spike McNeil, the pugilist, though light in weight, put good work into the part, which he played with a sincerity unusual in musical comedy. His dancing was a feature of the play. Harry Fields, as Solomon Bloom, and Nat Fields, as Carl Klatz, succeeded in creating a good many laughs by time-worn methods. The former sang several parodies with due seriousness and received generous applause. Hal Clements was altogether satisfactory as George Fairfax, and Will S. Rising, as Judge Green-de-Mint, and Frank Hollins, as Lord Cavendish, were effective. The small roles were also well played. Good dressing marked the chorus of pretty girls, who showed a lack of drilling, but aided the piece not a little. Altogether, The Belle ought to be a success. This week, The Truth Tellers.

Liberty—The Player Maid.

Comedy in four acts, by Louise Malloy. Produced Oct. 13.

Maurice Beaufort	Elliott Dexter
Charley Barry	Charles D. Coburn
David Garrick	Charles Mylott
Samuel Foote	J. D. Walsh
Lord Canning	John Steppling
Sir Robert Estcourt	James Conner
Doggett	Fred Walker
Kitty Hayden	Marguerite Calla
Mrs. Pendarves	Loretta Wells
Lady Dorothy Hastings	Margaret Corcoran
Sally	Pauline Soules
Boy	Hector Berber
Eleanor Hallum	Florence Davis

The most pathetic thing in professional life is the too common mistaking of the desire to do for the power. Having arrived at the age when a popular saying gives actresses sufficient knowledge to play Juliet, Miss Davis chose to appear at a matinee Oct. 13, as an actress playing Juliet, in a play that is a poor copy of Mistress Nell. The audience was disposed to be very friendly, but the play was so lacking in construction and proper writing that no actress could have carried it to success. Although Miss Davis has an easy manner and a pleasing personality, the task was, unfortunately, too much for her.

An actress of Drury Lane Theatre; (poor old Drury Lane!) is making a hit in Romeo and Juliet, according to the reports brought back to her dressing-room. Her Romeo and every one else is supposed to be dying for love of her, but she is piqued because Beaufort, the Earl of Roxbury, refuses to meet her. When a lady of high degree comes begging her to take her place while she marries the man she loves, instead of this same Earl, the actress promptly accepts. She goes to the home of her petitioner. Of course the Earl promptly falls in love, but she is depicted by the author as such an unlovely and unlovable character that the audience pities him. She is finally forced to tell her secret before the guests. If she had been a fine character she would not have kept on lying until caught. The Earl takes her to his arms, and every one leaves, with hatred of the nobility thoroughly revenged. No wonder this venture met with such disastrous results when recently exploited on the road.

The supporting company, costumes and scenery were well selected, but the company had too little to support. Elliott Dexter was a handsome Earl, and Charles D. Coburn artistically unpleasant as the jealous lover who is so disagreeably treated by an unpleasant lady. John Steppling was good as the uncle who trys to outyell and outtemper a very vociferous and ill-tempered intruder. Margaret Corcoran was beautiful and high bred as the aristocratic girl. Marguerite Calla did the good work her excellent record led the audience to expect. Loretta Wells was the comedy aunt, and made one scene so good a farce that it was genuinely applauded, and the author missed a good point by not bringing the curtain down on it, instead of the following anti-climax. The shorter parts were capably filled.

Belasco—Zaza.

Mrs. Carter's revival of Zaza, at the Belasco Theatre last week, proved that the play has lost none of its popularity and that the actress retains all of the dramatic fire with which she invested the part when it was first played. The demonstrations of approval on Monday night were unusual even for Mrs. Carter to receive. Twenty-seven curtain calls were given during the five acts.

The supporting company contains several of those who originally appeared in the play, including Charles A. Stevenson as Bernard Dufrene and Charles A. Millward as Jacques Rigault. The rest of the cast was as follows: Duc de Bressac, Harold Howard; Cascart, Frank H. Westerton; Rosa Bonne, Lizzie Conway; Madame Dufrene, Calla Roberts; Divonne, Amie White; Toto, June Pelton.

To-night Zaza gives place to Du Barry for two weeks.

Yorkville—La Tosca.

Variety is the keynote of the offerings at the Yorkville. From the comedy farce of the previous production the company turned last week to La Tosca. Mabel Montgomery undertook the role of Floria Tosca, made famous by such actresses as Sarah Bernhardt and Fanny Davenport, and played it with credit. She made a very charming Diva, doing especially good work in the emotional scenes of acts III and IV. Eugene Moore proved a popular and able support as the painter, Mario. David Edwin did a good piece of acting as Le Baron Scarpia. Schiarone, acted by Richard Gordon, proved a good looking, effective lieutenant. Spoletta was well rendered by Jerry Kellar. Jose Lovering was attractive in the character of the boy, Gemerino. The other parts were taken as follows: Angeliti, Arthur Buchanan; Colonetti, Gordon Mendelssohn; Eusebe, Charles Bowser; Attavanti, Bradlee Martin; Paisiello, Thomas Fallon; Capreola, Y. C. Alley; Trevillac, William Mayes; Roberti, Morris Twiskey; Queen Maria Caroline, May Louise Aigen; Princess Orlonia, Winona Bridges. Moving pictures, shown between acts IV and V, were well received.

At Other Playhouses.

PROCTOR'S FIFTH AVENUE.—In the Palace of the King drew large audiences last week and the patrons seemed pleased that the big stock company had an unusually good opportunity to show their talents to advantage. Amelia Bingham appeared as Donna Maria Dolores and played with her accustomed skill. At the matinees on Tuesday, Thursday and Friday the part was played by Isabelle Evesson, as Miss Bingham's contract calls for only three matinees a week. Charles Richman as Don John, J. H. Gilmour as Philip II, Harold Hartsell as the Cardinal, Geoffrey Stein as Antonio Perez, Gerald Griffin as Don Lope Zapata, Robert Cummings as Captain De Mendoza, Lilla Vane as Ana De La Cerda, and Julia Blanc, Ethel Conroy, Mary Cecil, and Frances Starr all helped to make the production more than acceptable. This week's attraction is The Banker's Daughter.

ACADEMY OF MUSIC.—The Virginian, with Dustin Farnum in the title role, began a three weeks' engagement at the Academy of Music last week, opening to a large audience. Mr. Farnum was excellent, as always, in the character of the Virginian, and Frank Champeau gave his usual clear cut interpretation of the role of Trampas. Mary B. Conwell played Mollie Wood most effectively. Others in the cast were J. R. Furlong, Harry Holliday, George A. Wiles, George Morton, William Laurence, John C. Hickey, Bennett Musson, Charles Stanley, Frank Vail, Frank Nelson, Charles R. Gilbert, Craig Muir, John Hammond, H. M. Gannon, Charles L. Robbins, R. L. Jones, James Sieven, Amanda Sievin, C. H. Robinson, Virginia Reeves, Eleanor Wilton, Ethel Powers, Gertrude Dalton, Clara Chapman, and Ada Morton.

MANHATTAN.—Mrs. Fiske and the Manhattan company closed their three weeks' engagement in Leah Kleschna on Saturday night to a full and enthusiastic attendance, and yesterday (Monday) entered upon a tour at Philadelphia. The Manhattan will be closed this week for final rehearsals of Monna Vanna, which will be produced by Harrison Grey Fiske next Monday night with Madame Kalich in the title part. This promises to be one of the most beautiful and artistic of productions, and as this will be the first representation of this noted drama in English on any stage keen curiosity has been aroused as to the event.

PROCTOR'S 125TH STREET.—The Sporting Duchess was given an elaborate production last week and drew crowded houses. Beatrice Morgan in the leading role, Jessie Bonstelle as Lady Muriel, James E. Wilson as Joe Aylmer, William J. Kelley as Douglas, Charles Arthur as Streatfield, and Paul McAllister as Rupert Leigh did especially good work. The scenery and costumes were very handsome. This week's attraction is The Still Alarm.

HARLEM OPERA HOUSE.—Robert Edeson, in Strongheart proved a popular attraction at the Harlem Opera House last week. On Monday night members of the Columbia University football team were prominent in the audience, and on Tuesday several boxes were occupied by the New York National baseball team. This week, Raymond Hitchcock, in Easy Dawson.

MURRAY HILL.—The Street Singer, in which Jessie Mae Hall has appeared so successfully this season, was the attraction at the Murray Hill Theatre last week. The supporting company was uniformly good. This week The Curse of Drink is the attraction.

JOE WEBER'S.—A professional matinee of The Prince Chap was given at Joe Weber's Theatre last Tuesday, with members of Weber's Stock company as guests. It was the first time many of the old music hall company had witnessed a play from the auditorium of that theatre.

METROPOLIS.—The Shadow Behind the Throne played to good houses at the Metropolis Theatre last week, Leander de Cordova and Ethel Blande receiving the same praise that has been given them wherever the piece has been seen. Marching Through Georgia this week.

IRVING PLACE.—The farce He and His Sister was given at the Irving Place Theatre Wednesday and Thursday nights last week instead of Spring Breezes, owing to the illness of Lina Abarbanell, prima donna of the opera.

FOURTEENTH STREET.—Nat M. Wills in The Duke of Duluth made a big hit at this house last week, large and well-pleased audiences being the rule at every performance. Mary Marble, in Nancy Brown, is this week's offering.

THALIA.—Joseph Santley in The Runaway Boy attracted large audiences to the Thalia Theatre last week. This week, Shadows of a Great City.

AMERICAN.—Yorke and Adams, in their musical comedy, Bankers and Brokers, found plenty of friends at the American Theatre last week and drew crowded houses. This week's bill is My Tom Boy Girl.

STAR.—Dangers of Working Girls opened to a crowded house at the Star Theatre on Oct. 9, and continued to draw large audiences during the week. This week, The Queen of the Highbinders.

NEW AMSTERDAM.—The Prodigal Son left the New Amsterdam Saturday night, and to-night Lulu Glaser, in Miss Dolly Dollars, is transferred to this house from the Knickerbocker.

THIRD AVENUE.—Fast Life in New York, with Julian Rose at the head of a good company, was the attraction at the Third Avenue Theatre last week. Fighting Fate this week's bill.

WEST END.—The Ninety and Nine was the bill at the West End last week. This week Eva Tanguay makes her first New York appearance in The Sambo Girl.

PROFESSIONAL DOINGS.

John Crawford Fowler is seriously sick of typhoid fever at Bradford (Pa.) Hospital.

Tom W. Ryley has leased his Shaftesbury Theatre in London for a continuance of the run of The Walls of Jericho, which has played 350 times at the Garrick. Mr. Bourchier will revive The Merchant of Venice at the latter house. After the run of The Walls of Jericho Mr. Ryley will produce extravaganzas at his new theatre.

Kleine Dorrit, a dramatized version of Dickens' "Little Dorrit," was presented successfully at the Imperial Hofburg Theatre, Vienna, on Oct. 5 and was well received by a large audience. The play was simultaneously produced at other theatres in Austria-Hungary.

Clinton B. Fisk, the newspaper editor, whose disappearance was reported two weeks ago, returned home on Oct. 5. He had been at a sanitarium in the Catskill Mountains and is now greatly improved in health. His wife is May Isabel Fisk, the monologuist.

Lizette Hoskins, who recently underwent a double operation for cancer and rupture, is rapidly recovering, and expects to join Bob and Eva McGinley at Deer River, Mich., on Oct. 30.

The starring tour of Melbourne MacDowell has begun, with Charles P. Elliott as manager and Homer B. Day as business-manager. The company is a large one and includes Charlotte Deane and five well-known leading men.

Amherst Webber, a pianist and composer, who is to accompany Madame Eames on her concert tour, arrived in New York last week and left immediately for Portland, where he will join the prima donna.

Bobby Harrington, who is starring this season in Running for Office, celebrated his eighteenth birthday on Oct. 3 and was the recipient of many valuable gifts from members of the company. He also received from his mother a present of a valuable Boston bulldog.

Lillian Daven has been transferred from The Curse of Drink company to Across the Pacific.

Will H. Dorbin closed with the Ethel Tucker Stock at Phœnix, Ariz., and is now in his fifth week with the Van Dyke Stock, Lyric Theatre, St. Joseph, Mo.

Sudermann's new play, Stein Unter Steinen, was produced Oct. 7 at the Lessing Theatre, in Berlin. It is the story of the moral redemption of a man released from prison after serving a sentence for manslaughter. After the third act the author was called before the curtain seven times. The fourth act was intensely melodramatic.

The Broadway Theatre at Sharon, Pa., has been sold to a syndicate headed by John Wunderlick, of Pittsburgh. Changes will be made in the theatre, but definite plans have not been announced.

The Dilettante Players, the leading amateur dramatic organization of New York, will open their fifteenth season on Oct. 25 at the Germania Theatre, 120 Schermerhorn Street, Brooklyn, with the first presentation on any stage of an original American comedy in four acts, entitled The House Painted White, by Anthony E. Wills. The author, besides directing the play, assumes a leading role. The play is said to abound in laughable situations and the dialogue to be bright.

The four act drama Valley Farm was presented at the Grand Opera House, Beardstown, Ill., on Oct. 3, by local talent, and was a highly enjoyable and successful entertainment. The net proceeds of the affair were for the benefit of the piano fund of the Beardstown Woman's Club. Those who took part in the play were among the city's best talent, and they devoted much time during the past few weeks in preparation for the production. In the cast were J. Ross Smith, Arthur Coil, Arthur Hamilton, H. H. Gardner, Charles Devlin, Harry McCollough, Glena Garm, Jeanette Schmoldt, Lydia Welfare, Mrs. Henry Phillips, Mrs. H. A. Fuller, Mrs. John Struck.

Pauline Hall has decided to return to comic opera. Early next month Nelson Roberts and Frank B. Arnold will present her in Dorcas, supported by a notable cast.

A movement was started Thursday for a benefit performance for Mrs. McKee Rankin, who has been ill. She is at her home up the Hudson.

Irene Langford, prima donna with the Milton and Sargent Aborn Opera company, was taken ill at the matinee in Macon, Ga., on Sept. 23 and her place was taken by Edna Renning until her recovery.

Frank Winstein closed with the Curtiss Musical Comedy company at Salt Lake City Sept. 26 and joined Madame Adelaide Herrmann's company at Denver as musical director on Oct. 1.

Thomas C. Byers and Edna K. Laughran were married at Christ Episcopal Church, Cincinnati, O., on Oct. 9, Rev. F. H. Nelson, pastor of the church, performing the ceremony.

The opening of Tomorrow-land, the new opera by John Kendrick Bangs and Manuel Klein, scheduled for the Garden Theatre last night, has been postponed.

The Shuberts' Lady Teazle Opera company, en route from New York to St. Louis via Buffalo, Sunday, Oct. 8, failed to reach Buffalo in time for the regular train that was to take them as far as Cleveland and the Lake Shore Railroad promptly provided a special train, being under contract to get the organization into St. Louis in time for Monday night's performance. This train, consisting of three Pullman sleeping cars and two baggage cars, made the run between Buffalo and Cleveland, a distance of 183 miles, in three hours and two minutes, a speed of over a mile a minute for the entire distance, breaking all records on this route, including the fast mail train.

Minnie Seligman's new play, The Dragon-Fly, by John Luther Long, closed Oct. 7 in Washington.

In the Land of Cotton, a new play by Daniel L. Hart, will be produced in this city shortly.

Milka Ternina has just suffered a slight stroke of paralysis. The private advices which brought this news to New York added that the prima donna would go to Italy for the Winter to recover from its effects. She spent last Winter in Sicily.

Viola Allen's engagement at Daly's Theatre will not begin until Nov. 27. Edna May will continue her present engagement in The Catch of the Season until that time.

Lillian Lawrence is engaged with the Belasco Theatre company, playing in Portland, Ore.

IN OTHER CITIES.

SAN FRANCISCO.

The Columbia 2-9 has Ethel Barrymore in her second week in Sunday. Eleanor Robson in Merely Mary Ann will be seen next week.

The Tivoli 2-9 had a most successful week in grand opera. Madame Tettrazzini making a great impression in The Barber of Seville on Tuesday night. Manon Lescaut, by Puccini, on Wednesday, was equally successful from an artistic standpoint, but not so from a financial one. The theatregoing public have simply gone mad over Madame Tettrazzini and will not be attracted to the newer operas in which she does not sing. Cavalleria and Pagliacci was given on Thursday to a small audience, but the performance was one of the finest of its kind ever given here. Next week Madame Tettrazzini will be heard for the first time in Sonambula, and Salassa will sing in Otello.

At the Majestic 2-9 the Neills had a tremendous success in Thelma. The Majestic Stock co. gave it last season, but this performance by the Neills is somewhat of an improvement, as it is better suited to their talents than to those of the former co. Miss Chapman as Thelma played the role with much finish and James Neill made a good hero. Reginald Travers made quite a hit as the English friend and the rest of the cast was good. Next week Barney Bernard in Humbug.

The Alcazar Theatre on Monday, 2, introduced its new stock co. in The Eternal City, with Charles Waldron as Rossi and Lucia Moore as Roma, both making a decidedly good impression. Henry Schumer as Baron Bonelli filled the role capitally and Fred Butler as Bruno Rocco gave a fine performance. The stage settings were very attractive and the incidental music was most pleasing. Next week What Happened to Jones, with Leonora Kirwin, the new ingenue, and Marie Howe, the Alcazar favorite, in the cast.

The Grand Opera House has a fine attraction in Arizona, which has drawn crowded houses for the week, and if it were possible the attraction would have been extended another week. This is the third occasion on which we have had this fine drama and each time it has been given with a good cast. Next week Albert Maher in The Sultan of Zulu.

The Lighthouse by the Sea is a rattling good melodrama at the Central this week, 2-9. The scene of the rescue at the lighthouse was one of the most realistic sights ever seen on the Central stage. Hershall Mayall and Miss Elsmere still are the prime favorites and their appearance always brings forth storms of applause. The rest of the cast was good. Next week: The Whitecaps.

At the California 2-9 Ideal Extravaganza co. are doing a big business with a clever attraction. Next week: Sam Devere's Own Burlesque co.

OSCAR S. FRANK.

KANSAS CITY.

The week of 1-7 was given over to the annual Fall festivities which are held under the auspices of the Priests of Pallas, an organization of the business men of Kansas City. There were many thousand visitors in the city and all places of amusement did a capacity business for the entire week. The entertainment opened Monday night with a combination attraction composed of the Epperson Megaphone Minstrels and Sousa's Band in Convention Hall, playing to an audience of over 14,000 people.

The opening medley made its usual hit, while the individual stunts won storms of applause. Clay Arnold again scored the hit of the show by his singing of "Making Eyes" and accompanying dance, winning several recalls. Thomas Hayde's character song, "My Old Plantation Home," was also a hit, while J. G. Braechlein's bone solo scored heavily. Sousa's Band furnished the music for the show, being led by H. O. Wheeler.

Tuesday night the downtown streets were packed to witness the annual parade of Pallas Athene. This beautiful pageant was undoubtedly the peer of all its predecessors.

Wednesday night the Priests of Pallas ball again packed Convention Hall, while Thursday evening a second performance of the Minstrels repeated their first night's success. The performers in this show were the young business men of Kansas City, who voluntarily give their services each year for the performance, the proceeds being divided between the Free Bath Fund and the Priests of Pallas Fund. Friday night the grand Ball Masque in Convention Hall proved one of the hits of the week. The theatrical people who were playing here that week joined in the merrymaking, as usual, in their show costumes, and thereby adding additional interest to the affair. Sousa's Band furnished the music for both balls, besides giving a number of concerts in the hall during the week. The theatres did an enormous business, all giving extra matinees to accommodate the crowds, while the Grand and Gillies gave two performances daily throughout the week.

The American Royal Live Stock Show at the Stock Yards brought a large number of visitors to our city the week of 8-14.

Puff! Puff! Pouf! came to the Willis Wood 8-14 and pleased good sized audiences nightly throughout the engagement.

The Runaways was the Grand attraction 8-14, playing to the usual large business. George Evans has succeeded Arthur Dunn as Blutch, but most of last season's co. continue in their former parts. Mr. Evans makes a great deal of the part and caused no end of laughter. The production is kept up to its former standard. Low Dockstader 15-21.

Hoity-Toity opened to big business at the Auditorium 9 and pleased immensely. The presenting co. were very successful in their respective roles and caused no end of laughter. Cole and Bernard impersonated the characters formerly played by Weber and Fields, while Max Bloom completed the trio of Dutchmen, who were the chief funmakers. A Wife's Secret 15-21.

Queen of the White Slaves has been seen in Kansas City before, but its return to the Gillies 8-14 was a welcome announcement to Manager Brigham's patrons, and the house was crowded throughout the week. Emma Curran in the title-role was enthusiastically received, while the supporting co. proved adequate to their parts. Happy Hooligan's Trip Around the World 15-21.

The annual Horse Show opens in Convention Hall 16 and will continue for the week.

D. KEEDY CAMPBELL.

NEW ORLEANS.

The Greenwall Theatre, under the management of Henry Greenwall and Walter S. Baldwin, began its season with Rice and Barton's Rose Hill Folly co. in the Knights of the Red Garter 8-14, a rollicking three-act musical comedy. The rain poured in torrents on the opening night, but it had no deterring effect on the attendance, the house being packed to the doors. The musical comedy is built of airy stuff, with just sufficient plot to carry it to an intelligent ending. The many ludicrous situations occasioned by the fabric of lies originated by Mr. Mooney to prove to his wife that he was a Mason and attending a lodge meeting on a certain night and not a concert hall were worked out effectively and met with uproarous applause. T. F. Thomas as Mark Mooney did the bulk of the comedy work, and Harry Evans as Dr. Jenks and George W. Rice as McSweeney were valuable adjuncts to Mr. Thomas. Idylla Vyner and Blanche Newcombe are in the cast, and clever. Miss Newcombe's Buster Brown songs were encored. There are 30 winsome girls in the co. and 10 clever comedians, and seven clever vaudeville acts are presented, including the Lane Sisters, Bison City Quartette, Van Brothers, and Physical Culture Girls. The orchestra, under the leadership of William Specht, was in fine shape and rendered efficient service. Trans-Atlantic co. 15-21.

The Grand Opera House Stock co., with Laura Nelson Hall, the new leading woman, in the title-role, presented A Modern Magdalen 8-14. It is the first time the play has been done in stock here, and the consensus of opinion as to the work of Miss Hall was flattering in the extreme. Without commenting upon the moral status of the play, suffice is it to say that as Katinka Miss Hall brought to the part a wealth of beauty and dramatic ability never before surpassed in stock work here. Lewis Morrison as Brinker did a good piece of character work, and the Lindsay of Maurice Wilkinson was realistic of many men who live the pace that kills. James Spottswood as John Strong was the embodiment of hypocrisy, and Frank Sylvester as Eric showed that he can play leads successfully. Frances Whitehouse, Lillian Dix, Julia Booth and Cora Witherspoon were in the cast and were up to requirements, and Edward Poland as the despicable father was natural and intelligent. The play was well staged and the performance ran smoothly to large audiences during the week. Dorothy Vernon of Haddon Hall 15-21.

The Baldwin-Melville Stock co. at the Lyric Theatre presented Tracked Around the World 8-14. The management seems to know what the patrons want and the stirring melodrama is always a strong drawing card. Lester Lonergan, John T. Dwyer, Emelie Melville, and Thais Magrane were the principals in the cast and did their work conscientiously. The Holy City 15-21.

The Glick Stock co., in its second week at the Elysium Theatre, presented A Rogue's Gallery 8-11, and Falsely Accused 12-14. Several entertaining vaudeville features were introduced during the performance. In the cast are to be found Harry Perkins, J. J. Sheridan, George Salisbury, Jose Echezabal, Lew Kraner, William Morris, H. Hackett, Lelia Glick, Lea Morris, and Luella Salisbury.

J. MARSHALL QUINTERO.

INDIANAPOLIS.

The She-Gun played a most successful engagement at English's 6-7, opening to an audience that about filled the theatre. The production is magnificently staged, the chorus is pretty and well trained, and the costuming is beautiful. A more beautiful or artistic setting than the wistaria garden in the second act would be hard to find. John E. Henshaw is still the popular member of the co., playing his old part of Spangle. Thomas E. Leary is again seen as Hanki-Pank, getting his share of laughter and applause when dealing out his proverbs. Douglas Ruthven, who plays Tee To, has a voice of much beauty that showed to good advantage in several songs. Agnes Cain Brown as Hunni-Hun, and Genevieve Day as Omee-Omi, pleased. Isabelle D'Armond was a dainty Moo-Zoo May.

Babes in Toyland, seen and enjoyed here last year, paid us another visit 10-11, opening to a large house. First of all, the tuneful, high class music and clever lines at once make the production a success. This, added to a large, competent co., beautiful costumes, fascinating and novel dances, makes it an entertainment far above the average. Faversham in The Squaw Man 13-14. Land of Nod 16-18. Ezra Kendall 20-21. The Crossing 23-25. Thomas W. Ross 27. Rogers Brothers 28. Frank Daniels 30-31.

Shadows on the Hearth, with Estha Williams and James M. Brophy in the leading parts, pleased large audiences during the engagement at the Park 5-7. Annie Mortimer was a favorite as the Village Gossip. Inez Bayard as Mole, and Alice Clifton as Hungry Jasper were good. Leslie Morosco marred his otherwise good work by speaking his lines too low to be heard beyond the first five rows. The setting of the fourth act was particularly attractive. Secret Service Sam followed 9-11. Charles T. Aldrich as the star does some character work that is extraordinary. The play is the kind most popular with the audiences at this house and was wildly applauded. Her Wedding Day 12-14. Lovers and Lunatics 16-18.

The Power of the Cross is the week's attraction at the Indiana, with May Hosmer in the leading role. East Lynne 16.

The Indianapolis Philharmonic announces the following dates for its series of concerts for the coming season, to be given at English's: Nov. 21, Jan. 20, and March 5.

Assisted by Roberto Sansone, an Italian cellist, Lillian Josephine Adam will make her first appearance in recital since her return from her studies abroad, at the Caleb Mills Auditorium, Shortridge High School 25. Mrs. S. L. Kiser will be the accompanist.

Louis Weslyn Jones, press representative of the Grand, has just written a song and dance entitled The Tallahassee Dance, for the McMahon Minstrel Maids, that has proved a popular hit and will be used on their tour to the coast. Mr. Jones, who cuts off the Jones in his nom de plume, wrote the song in twenty-four hours after the request came to him. A day later the orchestration had been made and the girls were using his latest song.

PEARL KIRKWOOD.

PORTLAND, ORE.

May Robson in Merely Mary Ann came to the Marquam Grand Oct. 4-7 and despite the advance in price did a business that would gladden the heart of any manager. It would be difficult to discern from the unstinted praise awarded which was the more attractive, the play or the players, headed by this brilliant daughter of one of Portland's old-time favorites. The Girl from Kay's occupied the Marquam stage 2-3, and notwithstanding the very English atmosphere in which it lives and moves and has its being the show scored quite a hit for the two performances given. In Old Kentucky comes to this house 9-11, to be followed by Florence Roberts 12-14. Ben Hur follows 19-25.

Although The Charity Ball has been a local feature with the annual regularity of a fireman's picnic, the production of this American favorite at the Belasco by the competent stock co. 2-7 was a success both financially and artistically. In the clerical garb of John Van Buren, Will R. Walling scored. John Sainpolis was an excellent foil to his austere brother in a faithful portrayal of Dick Van Buren. Lillian Lawrence as Ann Cruger was most successful and was ably assisted in the feminine roles by Edith Angus as Phyllis Lee, Virginia Brissac as Bess Van Buren, and Laura Adams as Mrs. De Peyster. White Whittlesey opens at this house as leading man 9 with The Fortunes of the King.

Burlesque still keeps its winning streak at the Baker and the uniform box office success of the past month actually increased by the coming of the Sam Devere co. to this house 2-7. As an offering he and his company gave three one-act curtain raisers and won the plaudits and the dollars of the audiences. May Howard opens 8 with M'lle Fifi and The Rounders.

The blood was lurid and the thunder was in continuous action at the Empire during the week 1-6 when On the Bridge at Midnight tore its way into the hearts of the gods who reigned in the gallery. It was a striking success if plaudits count for anything, and certainly pleased, for the attendance was constant in its enthusiasm throughout the week. Uncle Josh Perkins pays this house a visit for the week beginning 8.

Under Two Flags is the bill to open at the Lyric 9.

Harold Bauer will give a single recital at the White Temple 11.

The end of a long season of sunshine and the coming on of rain Oct. 1 forced Bulosay Kiralfy to close his Carnival of Venice on the Trail at the Lewis and Clark Fair. The show has been in continual operation since June 1 and has pleased thousands of visitors to the Exposition.

JOHN F. LOGAN.

JERSEY CITY.

The Beauty Doctor was presented at the Academy of Music by Fred E. Wright's co. 9-14 to very good patronage. As a play it is poor, but a good, large, snappy female chorus, who make many changes of costume during two acts, a clever comedian and song and dance interspersed, helped to make it a pleasing attraction. Claire Grenville, who plays the title-role, is a clever woman. She can act and sing. Lottie Vart is a good soubrette. Marie Hylands is a good singer. Dan Moyles is an earnest worker as Gayboy. Will Philbrick as the millionaire is fine. He is a good comedian and an eccentric dancer. Earl Redding as the Dutch detective is good. James B. Waters makes a capital Jew. Tom, Dick and Harry 16-21. N. S. Wood in Lost in a Big City 23-28.

Checkers at the Bijou Theatre 9-14 drew a capacity house at every performance, and the play made the biggest kind of a hit. Every line in the piece is a go, and the patrons of the house have been delighted with the production. The co. is a fine one, and every point of the play is made to tell. Hans Roberts plays the part of Checkers capitally. He is a good actor, and handled well a fat part. Dave Braham, Jr., as the tout, is fine, and caught the sports at once. Wallace Worsley as Arthur, Charles Willard as Uncle Jerry, Joseph Wilkes as Balow were all fine. Catherine Mulkins as Pert, Alice Martin as Sadie, Lydia Dickson as Cynthia, and Ella Sothern as Aunt Deb were excellent. The horse racing scene was well put on. The Four Mortons in Breaking Into Society 16-21. Girls Will Be Girls 23-28.

Mrs. Ettie Henderson and her daughter-in-law, Mrs. Frank E. Henderson, and children, have returned from Long Branch to this city for the Winter. Manager Henderson has purchased a residence here.

Frank V. Hawley, at one time resident manager of the Opera House (now Bon Ton), was here 9-14, ahead of the Four Mortons. He has met many old friends, is as jovial as ever, and has the usual bunch of good stories.

Thomas A. Shea will play his annual engagement at the Academy of Music 30-Nov. 4.

The working force at the Bijou Theatre has been taxed at all the eight performances 9-14, placing and handling the people who wanted to see Checkers. It takes the record for the season.

George Merritt, an old Harrigan and Hart favorite, was recognized by many old friends at the Bijou Theatre 9-14. He doubles as the Major and Tobe.

Rehearsals of Robert Conness in Lieutenant Dick, U. S. N., have commenced.

WALTER C. SMITH.

SALT LAKE CITY.

At the Salt Lake Theatre Florence Roberts presented her new play by Paul Armstrong, entitled Ann La Mont, to business from good to packed. Audiences were composed largely of visitors to the city in attendance at the Mormon Semiannual Conference and the State Fair, with a fair sprinkling of Miss Roberts' local friends. The play filled out a good week.

The stock co. at the Grand had a successful week, packing the house nearly every night and matinees, presenting a special version of East Lynne, dramatized by Harry Fahrney for Lansing Rowan (his wife). In this version a prologue is added to the otherwise five acts to show the killing of Mr. Hare. An innovation probably little dreamed of by the author of the story of East Lynne is for Carlyle and Lady Isabel to be brought to their home on the stage in a real sure-enough live automobile, with a chaffeur who "looks the part." Audiences were enthusiastic and well pleased. Miss Rowan has become very popular here. Her graceful dressing has been a delight to the ladies, who frequently copy her gowns.

The Lyric has had good houses, frequently turning people away.

At Utahna Park open air theatre vaudeville of a mediocre quality has drawn fair audiences; the prevailing good weather has been in their favor.

The Bon Ton, with a good vaudeville bill, has been standing people up every night.

The State Fair had the most prosperous box office in its history, having paid all premiums and expenses and have $3000 to their credit, which will be put at once into improvements on the State grounds in preparation for an intermountain exposition two years hence. The attractions at the Fair in addition to the races were Fravisla in the looping ball, a bicyclist with but one leg riding down a long flight of steps, an automobile climbing a steep incline and slowly riding down the same, besides smaller attractions.

At the Mormon Tabernacle a good house 2 greeted the Ogden City Choir, who recently visited the Portland Fair in a body and furnished music for various occasions. A concert was given in the same building 5 to introduce Judith Anderson, a promising singer who has recently returned from studying in Berlin. The great Tabernacle Choir, Prof. Willard Weihe, violinist, and Prof. J. J. McClellan, organist, assisted. The immense audience was well pleased.

Everything looks favorable for a prosperous dramatic season here.

C. E. JOHNSON.

MONTREAL.

Owing to the sudden illness of Minnie Seligman, The Dragon Fly, which was to have played His Majesty's this week, was canceled. The Duke of Killicrankie 16-21, with Rose Coghlan featured. Our old friend H. A. D'Arcy is in town ahead of the show.

Lewis Morrison opened at the Academy 9 in Faust to good business. The production is a fine one and the co. capable. Mr. Morrison gave his well-known performance of Mephisto. George S. Trimble as Valentine and Inez Forman as Marguerite are deserving of mention. Creston Clerk in Beaucaire 16-21.

A Perpetuite (For Life) is the bill at the Francais. It is a good melodrama by M. Descourselles, the author of The Two Little Vagrants. It tells the story of a gang of robbers and a workman falsely accused of a murder committed by them. Paul Casseneuve played the wronged workman, Girard, in a strong and convincing manner. R. Joube as L'Ingenieur, a villain of the "Spider" type, gave one of the best representations of a melodramatic scoundrel that Montreal has seen in a long time. Jeanne Myriel did good work as La Rouge. The comedy was capitally supplied by George Dane as Tourniquet, and he was ably supported by Madame Simon and Madame Sampson as his two wives. The play was well staged. Les Pauvres de Paris 16-21.

Sardou's Fernande was the bill at the Nouveautes 9-14, and gave the co. fine scope for their talents. Helene Gondy appeared as Fernande, and Camille Ducange as Clothilde, and it would have been hard to improve on either of them. P. Lefrancais as Fouveral was as artistic as ever. Mademoiselle Blenfait was charming as his wife. M. Demannes was satisfactory as Andre, while clever character sketches were contributed by L. Christian and Madame Bernold. La Vie Boheme 16-21.

Jacque L'Honneur was the bill at the National. It is a melodrama of the old French school and was well acted. M. Fertinel as the Commandant, Hauterive as De Montegrebois, Donelly as Variey, and Madame Vasse and Madame Vehry in the leading female roles, doing the best work. A special word of credit is due J. P. Filion for his performance of the negro, Ramboula; he fairly captured the house. L'Enfant du Regiment 16-21.

The Dreamland Burlesquers are giving a good show at the Royal, one of the best we have had here this season.

W. A. TREMAYNE.

COLUMBUS.

Player, play and author, totally unknown to Columbus, a stranger in a strange land, William V. Mong, Californian by birth and actor by choice, appeared in The Clay Baker at the Grand Opera House Monday 9 and at one fell swoop captured both press and public. Not that his supporting co. is one of repute; it is only mediocre. The Clay Baker is William Mong, and vice versa. He acted the old inventor until one lost sight of time and place and the audience was carried along with his failures and his final success by sheer force of talent. The part of Peter Denig is a dramatic gem and whether developed by literary ability or histrionic prowess bears a close relation, it needs must be said, to those created and made immortal by Joseph Jefferson.

William Faversham has made a success in The Squaw Man, which he presented at the Southern Theatre Monday 9 for a single performance.

John Phillip Sousa and his band played to good business at the Southern Thursday 12.

Bob Fitzsimmons and Harry Clay Blaney are packing the High Street Theatre this week. Harry Blaney, who is an old Columbus boy, has always been a favorite here, and in The Boy Behind the Gun is permitted to exhibit his own particular abilities and those of his wife, Kitty Wolfe, for all there is in it.

J. J. Shubert slipped in and out of the city Sunday with his usual quietness and viewed a number of sites for the proposed new independent theatre.

Lee Hennick, who has acted in the capacity of assistant treasurer at the Great Southern Theatre for several seasons, has been made treasurer at the Grand. Mr. Prosser, the newly appointed manager, took control of the house Monday 9 with his customary vigor, and already has a number of improvements under way.

Madame Louise Homer, the contralto of the Metropolitan Opera co. of New York, was the first attraction of the Women's Music Club, and drew an audience of nearly 4,000 at the Auditorium Tuesday 10. Ella May Smith, president of the club and one of the most prominent of Columbus artists, may well be proud of her season's bookings, having contracted for the best.

The conclave of the Knights Templars this week has brought many thousands of visitors to the city. In the gigantic parade of Wednesday the combined bands, numbering over 800 picked musicians, played Onward, Christian Soldiers.

JOSEPH R. HAGUE.

NEWARK.

Newark's first Grand Opera festival in twenty years opened at the Newark Theatre 9, when Henry W. Savage's English Grand Opera co. and orchestra came for a week's stay and gave an elaborate production of Aida. Following is the repertoire for the week: Wagner's Lohengrin 10, Verdi's Rigoletto, evening 11, Wagner's Tannhauser, matinee 11, Puccini's La Boheme 12, Wagner's Valkyrie 13, Gounod's Faust, matinee 14, Wagner's Tannhauser, evening 14. The Duchess of Dantzic 16-21.

The audience which packed the house greeted Daniel L. Hart's military drama, Marching Through Georgia, which began a week's run at the Columbia Theatre 9. Company good and greatly pleased. The Way of the Transgressor 16-21.

Georgie Mack, the boy actor, in the spectacular melodrama Tracked Around the World is drawing good houses to Blaney's 9-14. The New Eight Bells 16-21.

The Nazarene, an inspiring Christian drama, by Hal Reid and Bertha Westbrook, made its debut at the Empire Theatre 11-14. The opening performance was to have been 9, but on account of the amount of mechanical details that needed perfecting to insure a smooth first production was postponed until 11. The play (which has a prologue and three acts) deals with the persecution of the Christians in the time of Nero. The prologue starts the action in Palestine, but the scene quickly shifts to Rome, where the rise of Nero is graphically depicted. The leading parts are sustained by Bertha Westbrook, Hal Reid and Charles Dalton in a creditable manner. Following is the cast of characters: Prologue—Simon, Hal Reid; Caliaphas, Robert F. Lowe; Judas Iscariot, Bigelow Cooper; Peter, William F. Walcott; Pontius Pilate, Hardee Kirkland; Barrabas, Frederick Backus; Judith, Bertha Westbrook; Herodias, Irene Hobson; Linneus, Stanley Jessup. Characters in play—Caesar, Charles Dalton; Galba, Hal Reid; Tigellinus, Bigelow Cooper; Peter, William F. Walcott; Demetrius, Frederick Backus; Apollus, William Elliott; Taurus, Hardee Kirkland; Lucius, Stanley Jessup; Faon, Robert F. Lowe; Rubria, Estelle Earle; Magdella, Jessie Isett; Diana, Alice Dougherty; Judith, Bertha Westbrook. Ireland, 1798 16-21.

JOSEPH R. HARRISON.

LOUISVILLE.

The When Johnny Comes Marching Home co. concluded a successful week's engagement at Macauley's Oct. 7. Charles B. Hanford filled a prosperous three nights' season at the same house Oct. 9-11, appearing in Taming of the Shrew, Merchant of Venice, Ingomar and Othello. He was supported by an excellent co., headed by Marie Drofnah. Business good. Babes in Toyland will finish the week to assured large business, as the advance sale indicates. Ezra Kendall underlined.

The comedy-drama Shadows on the Hearth proved a strong drawing card at the New Masonic, with James M. Brophy and Estha Williams in the leading parts. The play is one of strong heart interest and the company presenting it an evenly balanced one. Hanlon's Fantasma opens Oct. 16.

Lincoln J. Carter's thriller, The Eye Witness, crowded the Avenue to the doors week commencing Oct. 8. It is full of sensational situations and was capably presented by a really good co. The Confessions of a Wife comes Oct. 15.

James M. Brophy of The Shadows on the Hearth co. is pleasantly remembered as a favorite member of the old Meffert Stock co. at the old Masonic. He was warmly welcomed by old friends.

Marion Kahn, a Louisville amateur and a beautiful girl, will go on the road in a new play, The Wild West Girl.

Eugene L. Elrod was a visitor during race week. Mr. Elrod was treasurer of Macauley's for many seasons and is a deservedly popular man in Louisville.

Virginia Pearson, an attractive girl of this city, has joined the Little Johnny Jones co.

R. G. Hinebaugh and his wife, Elise de Tourney, still linger in Louisville. Madame de Tourney will go on tour in her familiar repertoire later in the season. A newcomer in the Hinebaugh family is at present engaging her attentions.

The Louisville Horse Show closed the most successful season it ever enjoyed Oct. 7.

"Jake" Wells, the Southern magnate, manager and owner of a number of theatres in the principal Southern cities, spent a few days here during the week. A well founded rumor is circulated that he desires to secure a Louisville house for his circuit.

CHARLES D. CLARKE.

BUFFALO.

After several weeks of musical comedies, the theatregoers here were treated to one of the most delightful American plays that have graced the boards in many seasons, The Heir to the Hoorah, by Paul Armstrong, formerly a newspaper writer in this city. Why the Buffalo people did not patronize this play better is beyond our comprehension, as it certainly deserved packed houses at every performance. Guy Bates Post and Nora O'Brien are well known here, and were given an ovation on the opening night, 9.

Edna Aug and a co. of fifty presented Martha Morton's comedy, Four Leaf Clover, at the Star 12-14.

Me, Him and I packed the Teck week 9. The co., which is very large, includes John J. McCowan, a Buffalo product, who is the hit of the show.

The Baldwin-Melville co. at the Lyceum week 9 presented Woman Against Woman to large and appreciative audiences. In preparation, Robert Emmet.

The best melodrama seen here this season was at the Academy week 9, when Howard Hall, a very clever actor, presented The Millionaire Detective.

The Jolly Girls co. was at the Lafayette week 9 and gave a fine show, introducing to Buffalo one of the best German comedians seen here in many days, Sam Sidman, whose work is on the Louis Mann order.

Rice and Barton's Big co. was at the Garden week 9, and, as usual with this excellent organization, gave an A1 show. Business was very good.

The Pop concerts at the Academy on Sunday evenings are drawing S. R. O. crowds.

Charles W. Denninger, the auditor of Shea's Theatre for several years, has been appointed to the position of manager of the Empire Theatre, Cleveland, O., which is controlled by Michael Shea.

Sol Braunig and Theodore V. Rennie, of When Women Love co., were in town 8.

A. B. Coleman, alias Lambor, alias Hart, accused of swindling hotel keepers in all sections of the State, and representing himself to be the advance agent of Ruined Lives co., was arrested here 12.

P. T. O'CONNOR.

PROVIDENCE.

The capacity of the Empire was severely tested 9 at the first performance of Sherlock Holmes, which ran for the week. The presenting co. headed by Erroll Dunbar, gave very good performances and the scenery and stage effects were excellent. William H. Turner in David Harum 16-21.

The Imperial Stock co. appeared in The Lost Paradise at the Imperial 9-14, and played to fair houses. Particularly fine work was done by William Courtleigh as Reuben Warner, Viola Burton as Cinderx, Al. Roberts as Billy Hopkins, J. J. Ryan as Ralph Standish, and Eugenie Hayden as Margaret Knowlton. The Factory scene, as usual, aroused enthusiasm. Mrs. Dane's Defense 16-21.

Thomas E. Shea comes to the Empire soon in Dr. Jekyll and Mr. Hyde. The Bells, Othello, Richelieu, and Napoleon the Great. The Rays are also booked at this house.

Isabelle Ahearn, a well known elocutionist, will join the Imperial Stock co. 16, playing Mrs. Bulsom Porter in Mrs. Dane's Defense.

Fine platinum photographs of Viola Burton were given patrons of the Imperial evening 9.

The Providence Musical Association announce Mme. Calve in concert at Infantry Hall, Nov. 9. Providence is also to hear Mme. Emma Eames in concert at Infantry Hall, Dec. 12.

Al Roberts, of the Imperial Stock co., was elected first vice-president of the Providence Chapter of the Actors' Church Alliance at a meeting held in this city a few days ago.

Elwood Bostwick and his wife, Marguerite Starr, formerly members of the Pawtucket Albee Stock co., have entered vaudeville to present one of Mr. Bostwick's own comedy sketches. Manager Lovenberg has secured them for appearance at the local Keith Theatre during the season.

HOWARD C. RIPLEY.

DETROIT.

Blanche Walsh played to fair business at Detroit Opera House 5-7 in The Woman in the Case. Digby Bell in The Education of Mr. Pipp at this house for 12-14. E. S. Willard next here in The Brighter Side and A Fool's Revenge.

One of the best concerts heard here in many years was that given 5 in The Light Guard Armory by the Boston Symphony Orchestra, under the auspices of the Detroit Orchestral Association. The programme was a delightful one from start to finish, and thoroughly enjoyed by one of the largest audiences every gathered in the Armory. The music loving people of Detroit are hoping the day is not far distant when we may have a permanent orchestra of our own with a suitable music hall, which has been a long felt want.

The visit of Sis Hopkins, or Rose Melville, at Lyceum Theatre is always the signal for large audiences, and the present engagement, week 8-14, is no exception to the rule. Certain it is that nothing that comes Detroitward in a season has a larger following or is more popular. Her assistants are Florence Webster as Ma Hopkins, Frank C. Hartwell as Pa Hopkins, Miss Fay Lewis as Tische Standifer, Grace Kimball as Margery Melrose, J. T. Ray as Obadiah Odlum, Lee Daniel, Elsie Mackay, Gilbert Fitzgerald, Frances Cosmar, Elsie Van Ness, Frank Minsey, and Ridy Scarboro. Gay New York follows.

The Smart Set at the Whitney 8-14 proved a welcome change after the lurid melodramas on which its patrons feast. The entertainment is full of gin-

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men seek a pure tonical stimulant

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ger, and the co. headed by A. L. Dudley very capable. A Desperate Chance due week of 23.
A. FRANCIS.

MILWAUKEE.

The Barn Stormer, a comedy in four acts by Sydney Rosenfeld, opened at the Davidson Oct. 8 for four nights' engagement. While it is manifest that the play is an acceptable vehicle for the display of Myra Kendall's peculiar advantages as a comedienne, it is doubtful if the same would be a popular one for any one else. The interest of course centres around Mr. Kendall, but there are several others in the cast who are deserving of special mention. The leading woman, Katherine Browne, does exceedingly well with the part of Ruth. Edith Taliaferro seems to be rather out of place in the cast. She is deserving of a more suitable part. Philip Bishop as the sheriff, Thurlow Bergen, Frederick Malcolm, Rita O'Neill, John R. Garrick, Ethel Brandon and Mary Stockwell were appropriate in their respective parts. The company played to good business and the predictions are for a good week's run. Mrs. Leffingwell's Boots due Oct. 12 for three nights and a matinee.

Texas, by Jane M. Fiegl, opened matinee Oct. 8 at the Bijou for a week's engagement. We are glad to report that the co. presenting this play is one of the best seen at the Bijou. The first performance Sunday afternoon was given under difficulties, two of the members of the co. missing their train, but arriving in time to take part at the evening performance. Sidney Ayres, playing the part of the hero, deserves special mention. A nice piece of character work is presented by T. F. Griffin. Mabel Dixey plays the part of Texas cleverly. Louis Thiel, who is the stage manager of the company, deserves great credit. Among others in the cast deserving mention are Ernest Allen, Hattie Foley and W. T. Chatterton. Week Oct. 15-22. Florence Bindley.

The popular The Show Girl opened at the Alhambra 8 to a large-sized house. Hilda Thomas in the leading part again scored a hit. Week 15-22. My Wife's Family.

The attraction at the Academy was The Play Without a Name and opened on 9 to a fair-sized house. Manager Thanhouser has offered a prize of $25 for the most acceptable title that the patrons of his theatre may submit to an impartial jury of critics. The play is a French farce, which appeared to be thoroughly enjoyed by those present. The scene of the trouble is an apartment house purchased by a man who desired to live in peace. The different complications arising make the life of the landlord most unendurable. However, in the end everything is straightened out and the curtain comes down on the last act with everybody happy. Joseph Dailey as the landlord had the leading comedy role. DeWitt Jennings was very amusing in a comedy part. Edgar Baume played the Italian tenor with an accent that is not quite as real as we have heard elsewhere. The women of the company played their small parts in good taste. Among those deserving special mention are Miss Vaughn, Miss Cantwell and Miss Carruthers. Week 16-22. Pretty Peggy.

The Burton Holmes annual series of travelogues began at the Pabst Theatre matinee 10 to large audience.

Wednesday evening, 11, Der Privatdosent will be presented by the German stock co.
A. L. ROBINSON.

TORONTO.

The Crossing, a dramatisation of Winston Churchill's novel, holds the boards at the Princess this week. The drama, considered without reference to the novel but taken on its own merits, is strong in interest, effective in development and exceptionally telling in the final situation of each of the four acts. The play may be classed as good melodrama combined with romance and ought to draw large audiences for the remainder of the engagement.

At the Grand 9 The Little Duchess is the vehicle in which Elsie Janis is delighting crowded houses at every performance. The piece itself is a poor collection of stupid incidents and vapid music, but the nature of the affair permits all manner of interpolations and Miss Janis was allowed free run in the exercise of her mimicry. Needless to say she received unstinted applause and approval.

At the Majestic 9 Too Proud to Beg is the attraction, which is playing to fair sized houses. Although not ultra-sensational, lovers of the thrilling are perfectly satisfied with the fire scene in the first act. Thy Boylan children got their share of applause and acted their roles in a skillful manner.

The Innocent Maids are playing to good business at the Star. The individual performers are exceedingly good. A popular feature was the introduction of the well-trained donkey "Mike," whose antics are very amusing.

The Irish Guards' Band gave their farewell concert at the Armories 10 to over 3000 people.
STANLEY McKEOWN BROWN.

OMAHA.

Walker Whiteside opened a half week's engagement at Boyd's Theatre 8 in Gordon's Kean's comedy, We Are King. The play has been greatly improved since its production here last year, and Mr. Whiteside is happily cast in the dual role. Miss Douglas as Princess Oliva is also worthy of favorable mention, and the balance of the support is adequate. Manager Burgess has Prince of Pilsen 12-14. Frank Daniels 17, 18; Piff! Paff! Pouf! 19-21.

At the Krug The Runaways played to a series of splendid audiences 5-7, in spite of strong counter attractions at other houses, as well as that of our annual Ak-Sar-Ben festivities, including street fair and electrical parade of floats. George Evans as Blutch was so popular with the audience that he could scarcely get away from the footlights, having to respond to one encore after another. The co. was good and the chorus excellent. Human Hearts 8-11, opened to a good house and was well put on, the scenic effects being particularly fine. Sky Farm 12-14. Holty Toity 15, 16. Deadwood Dick 17, 18. Young Buffalo 19-21.

Under Two Flags is the attraction at the popular Burwood, and although the piece is anything but a novelty in Omaha, its success as put on at the Burwood is so pronounced that it is necessary to reserve your seat in advance, or you are greeted with the S. R. O. sign. Mr. Morrison as Bertie Cecil and Miss Lange as Cigarette are particularly good, and the scenic effects are magnificent. All the Comforts of Home week of 15.
JOHN R. RINGWALT.

LOS ANGELES.

The Mason was crowded every night to witness Wilton Lackaye's finished production of The Pitt Sept. 25-30. It has been Sultan of Sulu all this week, and the house was well filled at each performance. Albert Mahr as the Sultan and Mignon Demarest, the soprano of the co. were fair representatives only. Ethel Barrymore 9-11.

A capital week for the Burbank when they put on The Henrietta 24-30; capital for the box-office and praises for Mr. Morosco's excellent co., who, with the clever Henry Stockbridge as Bertie the Lamb and the genial John Burton in the role of Old Nick, gave a production of Stuart Robson's old favorite that would be hard to beat by any stock co. in the country.

The Burbank had Around the World in Eighty Days 1-7, and notwithstanding the fact that it required much scenery and many people every detail was attended to and not a bit missing. Next week will be Three Men in a Flat and The Great Interrogation.

Prince Karl was well put on at Belasco's 2-8, and never has Joseph Galbraith found a role as congenial nor one that seemed to fit him as well as the part of the Prince. All of the co. came up to the full requirements and the production was a crowning success. Audrey 9-15.

York State Folks visited the Grand 24-30, and made a good impression. A Human Slave followed 1-7, and the incidents in the struggle between capital and labor satisfied the most demanding.

The Tyranny of Tears received a most creditable production at Belasco's 25-1, and the many who went were not a bit disappointed. Prince Karl 2-8.
DON M. CARLTON.

CLEVELAND.

An old favorite, 'Way Down East, was the attraction at the Euclid Avenue Opera House 9-14. Phoebe Davis is still seen in the character of Anna Moore, and the rest of the roles are well taken. Marie Cahill in Moonshine 16-21.

The Vaughan Glaser co. gave a good presentation of The Royal Box at the Colonial Theatre 9-14. Vaughan Glaser played the part of the actor, James Clarence, in a painstaking manner. Eva Courtney was charming as Celia Pryce, and Charlotte Townsend made a capital Countess Helen. Lewis Stone's impersonation of the Prince of Wales was very clever, and the rest of the roles were acceptably filled. The stage settings were exceptionally fine and reflected great credit on Robert Brunton. The Climbers 16-21.

Keller, always a welcome visitor, was at the Lyceum Theatre 9-14. Pretty Peggy 16-21.

One of the most interesting melodramas that comes to the Cleveland Theatre is The Flaming Arrow, which held the boards 9-14. A Girl of the Streets 16-21.

Charles W. Deninger, late manager of the Park Theatre, Buffalo, has taken charge of the Empire Theatre, in the place of Max Faetkenhauer, who will devote his entire time to the work on the new Hippodrome.
WILLIAM CRASTON.

TOLEDO.

The Education of Mr. Pipp 7 drew good houses at the Valentine and gave Digby Bell, a great local favorite, the best chance he has ever had to shine as a comedian.

A large audience saw William Faversham in The Squaw Man 11. The piece was most absorbing and the star did as fine a piece of work as could be imagined. The co. was equal to every situation and some fine character studies were given by Cyril Ward, George Fawcett and Theodora Roberts. The scenery was in keeping with the excellence of the play and co.

At the Lyceum The Four Huntings appeared in The Fool House 5-7. As a vaudeville sketch it was entertaining, but as a whole evening's entertainment it will not do. Fanny George Sidney packed the house 8-11 to see Busy Izzy's Vacation. The little man is certainly busy from start to finish and, as usual, is the victim of several new tricks invented to extort his money from him. The co. was large and the musical numbers were all good. Burt's had A Race for Life 5-7 and A Desperate Chance 8-11. Both were thrillers and pleased the patrons, who never seem to tire of this kind of drama.
C. M. EDSON.

SPRINGFIELD, MASS.

At the Court Square last week Henrietta Crosman made a very pleasant impression in her new comedy, Mary, Mary, Quite Contrary, and her admirers pronounced the play a success. The Heir to the Hoorah, which gave one of its earliest performances in Springfield last season to a small audience, met a large gathering of friends on its return. It did not disappoint.

Wright Lorimer played his second full week's engagement within six months 9-14, and repeated his success with The Shepherd King. Weber co. will be seen in Higgledy-Piggledy and The College Widower 17, followed by Laurence D'Orsay in The Embassy Ball 18. Richard Carle in The Mayor of Tokyo 19.

The Gilmore stock at the New Gilmore presented Secret Service in good form week of 2. Robert Drouet, being ill, left the co. 30, and was succeeded by Harry Glazier, who played Lewis Dumont effectively. Beasie Bacon, the new ingenue, made a good impression as Miss Milford. William Dills and B. F. Cairns were other new-comers. Florence Gale played the heroine with intelligence. The Little Minister was the play week of 9. Florence Gale appeared as Lady Babbie. Harry Glazier was the parson, and the rest of the parts were in good hands.
EDWIN DWIGHT.

DENVER.

The Forbidden Land was the attraction at the Broadway Theatre 2-7. There is nothing particularly attractive about this musical comedy unless it be the work of a splendidly drilled chorus. The comedians, Edward Garvie and Charles A. Morgan, were received with warm approval.

Tim Murphy opens 9 in his two new plays, David Garrick and A Corner in Coffee. May Irwin follows 16-21.

Peggy from Paris drew crowded houses at the Tabor Grand 1-7. Olivette Haynes as Sophie Blotz, Arthur Deagon as the tough boy, and Julia West in the title role scored hits. The Volunteer Organist 8-14. Buster Brown 15-21.

Only a Shop Girl will hold the boards 8-14 at the Curtis Theatre.

The Brigadier co. in A Wise Guy packed the Empire the past week. Kentucky Belles, with Jimmy Britt as a special feature, opens 8 for a week's engagement. Merrymakers 15-21.
MARY A. BELL.

SEATTLE.

In Old Kentucky played its seventh engagement at the Grand Opera House 1-4 and drew large and enthusiastic audiences. Marion Shirley as Madge headed a capable co. and the new band of pickaninnies was as funny as others have been. May Irwin scored a big hit and drew very large audiences 5-7 in her offering, Mrs. Black is Back. The supporting co. was a very capable and pleasing one. Ben-Hur 9-14. York State Folks 15-18. Mme. Adelaide Herrmann 19-21.

The May Howard Burlesque co. pleased large audiences at the Seattle 1-7 and the entertainment was well up to the standard set by previous attractions. The Star Show Girls 8-14. Jolly Grass Widows 15-21. Uncle Josh Perkins had a week of heavy business at the Third Avenue 1-7. The co. was adequate. Dora Thorne 8-14. Why Women Sin 15-21.
RODNEY D. WHITE.

CORRESPONDENCE

ALABAMA.

BIRMINGHAM.—BIJOU THEATRE (M. L. Semon, mgr.): Sidney Toller in How Baxter Butted In 1-7 to big business. Paul Quinn in Mr. Dooley 9-14.——JEFFERSON THEATRE (R. S. Douglass, mgr.): Miss Bob White 5, 6, to good business. Wm. Jefferson in The Rivals 7; two good houses. Way Down East 9. Frank Deshon in The Office Boy 10, 11. The Fortune Teller 12. Buster Brown, matinee and night, 14.

ANNISTON.—NOBLE STREET THEATRE (A. R. Noble, mgr.): Al. G. Field's Greater Minstrels 4; excellent co.; packed house. Miss Bob White 7; good co.; good house. Frank Deshon in The Office Boy 9; good co.; packed house. Savage's County Chairman 11. Jules Foreman Musical Comedy co. 12. Fortune Teller 13. The Eternal City 18. Holy City 19. Bunch of Keys 20. Human Hearts 26.

MONTGOMERY.—THEATRE (Hirsch Brothers mgrs.): McFadden's Flats 6 pleased large house. The Fortune Teller 7; very satisfactory performance to large business. Al. Field's Minstrels 9. Way Down East 10. Louis James 14.——BIJOU (O. A. Neal, mgr.): A Thoroughbred Tramp 2-7 to very good business. How Baxter Butted In 12-14.

TROY.—FOLMAR'S THEATRE (Frank P. Folmar, mgr.): Buster Brown 4; excellent performance to capacity. McFadden's Flats 7; co. and business good. Reuben in New York 17. Al. G. Field's Minstrels 19. Wills Musical Comedy co. 20, 21.——ITEM: Buster Brown drew largest house in history of theatre.

SELMA.—ACADEMY OF MUSIC (Long and Rees, mgrs.): Al. G. Field's Minstrels 7 to capacity; excellent performance. Fortune Teller 9; poor co.; moderate business. Buster Brown 11, 12. County Chairman 14.

DEMOPOLIS.—BRASWELL THEATRE (Hayden and Braswell, mgrs.): Field's Minstrels 6 pleased capacity of the house. The Fortune Teller 10 pleased good business. The County Chairman 13.

ARIZONA.

PHOENIX.—HARDWICK THEATRE (F. W. Stechan, mgr.): Marsden-Buhler Stock co. 16. Quo Vadis six months' engagement, change of bill twice a week, with entire change of scenery.——DORRIS THEATRE (Charles F. Berger, mgr.): Benefit given Fox Trio recently with Ole Olson co. 6.

ARKANSAS.

LITTLE ROCK.—CAPITAL THEATRE: Tolson Stock co. 2-7 in My Jim, The Power of Man, Roll of the Drum, Nell Gwynne, and the Lighthouse Robbery, to capacity. Al. H. Wilson 3 in the German Gypsy, to S. R. O.; fair performance. Sun's Minstrels 7; fair performance and business. Thoroughbred Tramp 10. Over Niagara Falls 11. Shepard's Moving Pictures 12. Hooligan in New York 16. Way Down East 17. Jos. De Grasse 19. When Johnny Comes Marching Home 20. Murray and Mack 24. Louis James 25. McFadden's Row of Flats 26.

FORT SMITH.—GRAND OPERA HOUSE (C. A. Lick, mgr.): Century Stock co. 2-4 in A Texas Romance, The Russian Spy and Deadwood Dick pleased large audiences nightly. Tolson Stock co. 9-13. A Thoroughbred Tramp 14. A Human Slave 18. Chase Lister 19-21.

HOT SPRINGS.—AUDITORIUM THEATRE (Brigham and Head, mgrs.): Al. H. Wilson in German Gypsy 4 to big house; appreciative and enthusiastic audience. Sun's Minstrels 10. Moving Pictures 11. Hooligan in New York 13.

FAYETTEVILLE.—K. OF P. OPERA HOUSE (J. C. Harrison, mgr.): Century Stock co. Sept. 28-30; good co. and houses. King of Tramps 2; good co. to S. R. O. Aristocratic Tramp 10.

CALIFORNIA.

OAKLAND.—MACDONOUGH THEATRE (Hall and Barton, lessees): The Merry Makers 3, 4 to fair house; performance not up to average. Ghosts 5, 6; performance satisfactory and attendance good. The Girl from Kay's 7, 8. Ethel Barrymore 9, 10.——YE LIBERTY PLAYHOUSE (H. W. Bishop, mgr.): Bishop's players presented Humbug 2-8; good production and house well filled nightly. Janice Meredith 9-15.——CRESCENT (G. L. Clayton, mgr.): Landers Stevens and Georgie Cooper in Michael Strogoff 2-8; elaborate production and leading roles well sustained; business good. Ten Nights in a Bar Room 9-15.

SAN BERNARDINO.—OPERA HOUSE (Martha L. Kiplinger, mgr.): William Lackaye in The Pit 3. Quo Vadis 7. Cooley co. in The Sign of the Four, The Man from Mexico, His Criminal Past, Lend Me Your Wife, The Light That Failed, At the Risk of His Life (matinee), Little Lord Fauntleroy 9-16.

SAN DIEGO.—ISIS THEATRE (H. C. Wyatt, lessee; Wyatt and Dodge, mgrs.): The Rube Welch Amusement co. Sept. 29, 30. Oscar Dane in Ye Golden Past, Dr. Jekyll and Mr. Hyde; very good co. and house.

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COLORADO.

GREELEY.—OPERA HOUSE (W. F. Stephens, mgr.): The Forbidden Land Sept. 30; splendid performance; good house. Madam Hermann 4; small but well pleased audience. Si Plunkard 11. Walker Whiteside 14. Holty Toity 21.——ITEM: The local Elks presented the Elk's Tooth, a musical comedy, at the Opera House 6, 7 for the benefit of their charity fund.

LEADVILLE.—ELKS OPERA HOUSE (Geo. W. Casey, mgr.): The Tenderfoot 5. Oscar Figman and Ruth White; good co.; capacity; receipts $900. Madam Hermann 8.; good performance and business. The Forbidden Land 10. Ramona 13. Ghosts 17. Si Plunkard 22.

VICTOR.—OPERA HOUSE (S. G. Cunningham, mgr.): The Tenderfoot 2 pleased big house; good business. Peggy from Paris 8 to very good business; good co. Forbidden Land 9; good advance sale already. Ramona 13. Volunteer Organist 16. Ghosts 21. May Irwin 22.

COLORADO SPRINGS.—GRAND OPERA HOUSE (S. N. Nye, mgr.): The Tenderfoot 3 with Oscar L. Figman in the title role, played capacity business. Adelaide Herrmann co., 5 received fair patronage; good performance. Peggy from Paris 10. The Forbidden Land 13. Ramona 14.

LA JUNTA.—THEATRE (Ed. C. King, mgr.): Tim Murphy in A Corner in Coffee 5; excellent; business fair.

CONNECTICUT.

HARTFORD.—PARSONS' THEATRE (H. C. Parsons, mgr.): Viola Allen in The Toast of the Town 7 was cordially received by two large audiences. Otis Skinner in His Grace de Grammont 10 was enthusiastically applauded by a select audience that filled every seat in the house. The star responded to several curtain calls. The costumes were works of art and the special scenery beautiful. In the Cotton Road 12. Easy Dawson (Raymond Hitchcock) 13. Girls Will Be Girls 14. Joe Weber 16. Savage English Grand Opera 17, 18.——HARTFORD OPERA HOUSE (H. H. Jennings, mgr.): Sherlock Holmes drew immense houses 5-7 and this strong play was given a dramatic presentation with realistic scenery, receiving much deserved applause. The ever favorite Byrne Brothers jingled their Eight Bells with many new situations 9-11 and were greeted by their customary overflowing houses. West and Vokes 11-13.——ITEM: There was more than ordinary local interest to see His Grace de Grammont, as both Otis Skinner and Clyde Fitch resided here before entering the dramatic field. Captain Fitch, father of the author, and family occupied a box at the performance.
A. DUMONT.

BRIDGEPORT.—SMITH'S THEATRE (Edward C. Smith, prop.; A. E. Culver, bus.-mgr.): Dangers of Working Girls 5-7 pleased good houses; delighting the gallery. Otis Skinner in His Grace de Grammont 9; had light business but roused much enthusiasm. Eva Tanguay 10 in The Sambo Girl; made her first stellar visit and acquired a string of local admirers. Florence Davis in The Player Maid 11; was compared to The Toast of the Town, and though greeted by a small audience, was successful. Eight Bells 12-14. Savage Grand Opera in English 16. Tracked Around the World 17. Under Southern Skies 18. Laurence D'Orsay in The Embassy Ball 19. Weber's All-Star Stock co. 20. Paris by Night 21. The Shadow Behind the Throne 23. Nettie the Newsgirl 24, 25. Lewis Morrison in Faust 26.
W. P. HOPKINS.

BRISTOL.—OPERA HOUSE (F. B. Michael, mgr.): Bennett-Moulton co. finished week repertoire 8, including Sunday concert; leads and support scored to enthusiastic capacity entire week. Tracy the Outlaw 21.——ITEM: Management secured usual license for Sunday concert, when they were informed that the local Good Citizenship League intended to prosecute, in spite of permit, under the Connecticut statute. The management then gave concert as advertised, throwing open the doors to the public. A silver collection taken up from the crowded house reached nearly the amount that would have been received had tickets been sold to capacity. An agent of the league was present and attempted to purchase a ticket.

NEW BRITAIN.—RUSSWIN LYCEUM THEATRE (T. J. Lynch, mgr.): Fenberg Stock co 2-7; successful week. Eva Tanguay in The Sambo Girl 9; well filled house satisfied. In the Land of Cotton 13. Shepard's Pictures 14.——MAJESTIC THEATRE (H. H. Jennings, mgr.): Imperial Picture co. 8; fine patronage. Lost to the World 13, 14. Tracked Around the World 18. A Ruined Life 19-21.

NORWICH.—BROADWAY THEATRE (Ira W. Jackson, mgr.): Franklin Woodruff in Ben of Broken Bow 6 drew a good-sized audience, composed largely of his old friends of baseball days. Mr. Woodruff having been at one time a player on the local ball team; the performance was good. Shepard's Moving Pictures 10; fairly large audiences. In the Land of Cotton 14. Fenberg Stock co. week of 16.

WATERBURY.—POLI'S THEATRE (Jean Jacques, mgr.): Eva Tanguay in The Sambo Girl 5; attracted a fair sized audience. Viola Allen in The Toast of the Town 6; filled the house; audience pleased. Dangers of Working Girls 7 to fair business. In the Land of Cotton 10 pleased a large audience. Tracked Around the World 16.

NEW LONDON.—LYCEUM THEATRE (Ira W. Jackson, mgr.): Fernberg Stock co. commenced a week's engagement 9; business excellent. Plays: The Price of Honor, More To Be Pitied Than Scorned, Broken Hearts, The Vacant Chair, For His Brother's Crime, No Wedding Bells for Her, and Cumberland '61.

WINSTED.—OPERA HOUSE (J. E. Spaulding, mgr.): Under Southern Skies 9 pleased a good house. In the Land of Cotton 11 gave the best performance this season; scenic effects elegant. Daniel Hart, the author, was here with the co. Charles K. Champlin co. 16-21.

MERIDEN.—THEATRE (Jackson and Reed, mgrs.): The Roe Comedy co. 9-14 opened to big business. Plays: The Stowaway, The Winning Hand, Road to 'Frisco, Bertha, The Sewing Machine Girl, and Trixa. Hoyt's Comedies 16-18. The Sign of the Cross 21.

WILLIMANTIC.—LOOMER OPERA HOUSE (John H. Gray, mgr.): Mysteries of New York 7; S. R. O. Girls Will Be Girls 12. Shepard's Moving Pictures 13. The Two Orphans 14. Under Southern Skies 23.

MIDDLETOWN.—MIDDLESEX (Henry Engel, mgr.): Girls Will Be Girls 13; capacity. Shamrock's Irish Band 14; fair business. In the Land of Cotton 17. The Lion and the Mouse 19.

DANBURY.—TAYLOR'S OPERA HOUSE (F. A. Shears, mgr.): Under Southern Skies 11; good co. and business. The Adam-Good co. 16-21.

SOUTH NORWALK.—HOYT'S THEATRE (I. M. Hoyt and Son, mgrs.): New Eight Bells 6; excellent to S. R. O.

FLORIDA.

ST. AUGUSTINE.—GENOVAR'S OPERA HOUSE (C. F. Hopkins, Jr., mgr.): Season opened 6 with Hoyt's A Bunch of Keys; fair house and play. Suzanne Santje in Sowing the Wind 17.

GEORGIA.

ATLANTA.—GRAND THEATRE (H. L. De Give, mgr.): Human Hearts 4; fair performance; fair house. The Jeffersons in The Rivals 5; excellent performance; fair house. Frank Deshon in The Office Boy 6, 7; good performance; fair house. Bob White 9; good performance; good house. 'Way Down East 11. Sowing the Wind 12. Eternal City 13, 14. Buster Brown 16-18. Bunch of Keys 19. Babes in Toyland 20, 21.——BIJOU THEATRE (Jake Wells, lessee; H. L. De Give, res. mgr.): Mason and Mason in Fritz and Snitz 9-14; good performance; good houses. York State Folks 16-21.

COLUMBUS.—SPRINGER OPERA HOUSE (F. H. Springer, mgr.): Frank Deshon in The Office Boy 4 to large audience; fine performance. McFadden's Flats 5 pleased fair audience. Jefferson Boys in The Rivals 6 delighted large audience. Al. G. Field's Minstrels 10. Eugenie Blair 11. The Eternal City 12. Louis James in Virginius 13. York State Folks 14. The County Chairman 19. Buster Brown 20. Dixie Troubadours 21.——CHASE'S AUDITORIUM (Louis T. Chase, mgr.): Lyceum opens 1 with Old Homestead Quartette.

AUGUSTA.—GRAND OPERA HOUSE (William Schweigert, mgr.): McFadden's Flats 4; large audience well pleased. Louis James 5 in Virginius; first-class production to good house. Human Hearts 7 pleased good business. Eugenie Blair co. 9 canceled. Babes in Toyland 10; fine attraction; large attendance. James Young 11 canceled. Harry Beresford 25.——ITEM: The Savannah Valley Fair 2-7 drew large crowds; attractions very good.

ATHENS.—OPERA HOUSE (Wade H. Lowry, lessee and mgr.): Louis James in Virginius 4; excellent performance to large audience. The Fortune Teller 5 pleased very large audience. Human Hearts 6 to fair business. Payton Sisters began week's engagement 9, presenting The Man Outside to well

pleased audience. A Thoroughbred Tramp 16. Harry Bloomfield 24.

BRUNSWICK.—GRAND OPERA HOUSE (Fleming and Ward, mgrs.): Olympia Opera co. 7-9; Said [illegible] to Georgia, Telephone Girl; fair co.; light business. Hoyt's A Bunch of Keys 10; satisfactory business. Miss Bob White 13. Sowing the Wind 14. Human Hearts 16. Field's Minstrels 17. Peck's Bad Boy 18. The Clansman 26.

MACON.—GRAND (L. M. Jerome, mgr.): Frank Lea Lon 2; The Office Boy 3 pleased good house. The Jeffersons in The Rivals 4 were appreciated by good house. Miss Bob White 10. Al. G. Field's Minstrels 11. Louis James 12. York State Folks 13. Babes in Toyland 14. The Clansman 21.

ROME.—NEVIN'S OPERA HOUSE (James B. Nevin, mgr.): Fortune Teller 6 delighted packed house. Jacob Brown 9 gave fair performance to good business. Sowing the Wind 11. The Office Boy 12.

THOMASVILLE.—THOMPSON'S OPERA HOUSE (C. L. Thompson, mgr.): A Bunch of Keys 12. A Beggar Prince 13. Hooligan's Troubles 16.

IDAHO.

BOISE CITY.—COLUMBIA THEATRE (James A. Pinney, mgr.): Why Woman Sin 6; splendid to good house. Florence Roberts 10. Tenderfoot 13. Uncle Josh Perkins 19. Curtis Comedy co. 23-28. Floto Show, second time this season, 13.——STAR and EMPIRE THEATRES: Doing good business nightly.——ITEM: RIVERSIDE PARK, SUNDAY: Molly Stewart drew the biggest crowd here 1, to ride Dr. Carver's "Silver King Diving" horse in his 40-foot plunge.

WALLACE.—MASONIC TEMPLE (A. H. Conner, mgr.): Star Show Girl 3; fair co.; poor business. When Knighthood Was in Flower 10. Mack Swain Stock co. 23-28.

ILLINOIS.

SPRINGFIELD.—CHATTERTON OPERA HOUSE (Geo. W. Chatterton, mgr.): The Royal Chef, 2, 3, matinee 3 to big business; performance and co. good. Haverly's Minstrels 4 delighted capacity. Punkin Husker 4, 5 (midnight matinees) pleased good business. Home Folks 5-7, matinee 7, delighted big audiences. Dockstader's Minstrels 8; good co. to capacity, both matinee and night. Howe's Pictures 9. Ingomar 10. The School Girl 11. Alice Fischer 12. Bryant's Burlesquers 13. Bob Fitzsimmons 14. Dora Thorne 15. Parsifal 17. Chas. B. Hanford 19. Sis Hopkins 20. Robert Mantell 21.——GAIETY THEATRE (Smith and Burton, mgrs.): Pleased big business at every performance week 2-8. Bill: William H. Windom, The Great Fowlers, Miss Stevens, La Mount and Paulette, Wara Cummings, and moving pictures. Pain's Fall of Port Arthur 2-7 drew big audiences every performance.

LINCOLN.—BROADWAY THEATRE (Geo. W. Chatterton, lessee and mgr.; Homer W. Alvey, res. mgr.): Joseph De Grasse in Richelieu 4; excellent; house light on account of State Fair at Springfield. Murray's Moving Pictures 5; first-class to small house for same reason. Holden Brothers' Deserted at the Altar 9; good, to fair house. Vogel's Minstrels 11. Rowland and Clifford's Life of Dora Thorne 12. Martin and Emery's Parsifal in English 14. As Told in the Hills 19. Quincy Adams Sawyer 23. William V. Mong in The Clay Baker (Blanchard and Hampton's) 25.——MAENNERCHOR HALL (Charles E. Knorr, mgr.): Alpine Yodlers 10, 11 pleased large houses.

DECATUR.—POWERS GRAND OPERA HOUSE (J. F. Given, mgr.): Big Hearted Jim 2 to good attendance; attraction good. Piff! Paff! Pouf! 3 pleased a good house. Egypta 4-6 (local) to large houses. Ingomar 7 to fair house. The Geezer of Geck 9. The School Girl 10. Female Detectives 11. Deserted at the Altar 12. Life of Dora Thorne 13. The Mummy and the Humming Bird 14. Quincy Adams Sawyer 16. The Fatal Wedding 17. Drama of Parsifal 18. Grace Van Studdiford in Lady Teazle 19. Chas. B. Hanford 20. As Told in the Hills 21.

PEORIA.—GRAND (Chamberlin, Harrington and Co., mgrs.): Haverly's Mastodon Minstrels 6; good, medium house. Deserted at the Altar 7; pleased fair audience. Dora Thorne 8; enjoyably rendered; large attendance. Alice Fischer in The School for Husbands 9; finely set and played well; fashionable audience. Dockstader's Minstrels 10 packed enthusiastic house. John A. Preston in Ingomar 11. Well's Band 12. The School Girl 14. As Told in the Hills 15. Britt-Nelson Pictures 16. Kolb and Dill in I. O. U. 19. Robert B. Mantell in Richard III 20.

QUINCY.—EMPIRE THEATRE (Chamberlin, Harrington and Co., mgrs.; W. L. Busby, res. mgr): Holty Tolty 6 pleased good house. The Dainty Duchess 7 drew good houses; good satisfaction. His Highness the Bey 8, matinee and evening, to good business; excellent co. and production; pleased. Haverly's Minstrels 10. Alice Fischer 11. The School Girl 12. Deserted at the Altar 14. Well's Band 15. Kolb and Dill 16. Britt-Nelson Moving Pictures 17. The Runaways 19. Sky Farm 20. Cherry Valley 21.

SOUTH CHICAGO.—CALUMET THEATRE (John T. Connors, mgr.): Calumet Stock co. 9-14 in *Love and Honor*; excellent., to good business. Gambler's Wife, 15-21.——VAUDETTE THEATRE: Good bills every week.——ITEM: The Calumet Stock co. was strengthened by Burt L. King as leading man. He is to be assisted by Harriet Barton. The cast is now complete and their work of last week shows that Manager Connors used excellent judgment in their selection.

ROCKFORD.—GRAND OPERA HOUSE (George C. Sackett, acting mgr.): Alice Fischer in The School for Husbands 4 pleased a good house. Parsifal 6; fair house. What Women Will Do 7; good house. David Higgins 12. Ezra Kendall 13. Country Kid 14.——ITEM: George C. Sackett succeeds George B. Peck as manager of this house. Mr. Sackett has been advance manager of Mary Shaw in Ghosts and also of the firm of Rutledge and Sackett Co.

BLOOMINGTON.—GRAND OPERA HOUSE (F. Wolhan, Jr., mgr.): Haverly's Minstrels 5 to fair house. Weber's Dainty Duchess 6 to very light business. Fatty Felix 7, matinee and night; small houses. Dockstader's Minstrels 9 to very large house. W. A. Whitecar and excellent co. gave a fine performance of The Mummy and the Humming Bird 10 to small house. Dora Thorne 11. Well's Band 12. The Geezer of Geck 13. As Told in the Hills 14, matinee and night.

EAST ST. LOUIS.—BROADWAY THEATRE (H. P. Hill, mgr.): Spy of Gettysburg (local, G. A. R. auspices) 5, 6. Howe's Pictures 7; light business pleased. Wife in Name Only 8; good business and co. Fatal Wedding 15. Hooligan's Troubles 21. Fatty Felix 22. Will o' the Wisp (auspices of Red Men) 23-25.——ITEM: Enlarged balcony improves the house.

CAIRO.—OPERA HOUSE (D. L. Williamson, mgr.): Gus Sun's Minstrels 2; fair audience; well received. Harry Bryant's Extravaganza co. 4; small audience; co. average burlesque. The Royal Chef 5; big business; good entertainment. Wife in Name Only 6 pleased moderate house. Jefferson Stock co. 9-13 in repertoire at popular prices, opening with The Auctioneer.

ALTON.—TEMPLE THEATRE (W. M. Sauvage, mgr): Weil's Band 6; light business; excellent concert. The Mummy and the Humming Bird 8; good business; commendable performance and co. Wife in Name Only 9. Bryant's Extravaganza co. 12. The Holdens 14. Charles B. Hanford 17. Howe's Pictures 19. Dora Thorne 21.

HOOPESTON.—McFERREN (A. L. Knox, mgr.): Under Southern Skies Sept. 29; good co. and business. Lyman Howe's Moving Pictures 3; fair house; pleased. Vogel's Minstrels 9; very satisfactory; good house. Geezer of Geck 14; large advance sale. The Runaways 26.

JACKSONVILLE.—GRAND OPERA HOUSE (G. W. Catterton, mgr): Ingomar 3 canceled. Piff! Paff! Pouf! 4; good house; fine co. and performance. Joseph De Grasse 5 canceled. Holden Brothers 6 canceled. Mummy and Humming Bird 7; fair house; good co. As Told in the Hills 23.

STREATOR.—PLUMB OPERA HOUSE (J. E. Williams, mgr.): Haverly's Minstrels 3; mediocre performance; fair business. The Mummy and the Humming Bird 6; large audience highly pleased. At Piney Ridge 7 to good business. Quincy Adams Sawyer 20. A Country Kid 21. The Flints 23.

FREEPORT.—GRAND OPERA HOUSE (A. C. Knorr, mgr.): Posey from Poseyville 2; co. stranded the next day. Fatty Felix 3; poor co. to light house. Return of Our New Minister 4 played to a packed house and excellent satisfaction. Under Southern Skies 6 pleased good house.

KEWANEE.—McCLURE'S OPERA HOUSE (Frank F. Shults, mgr.): Under Southern Skies 4 to S. R. O.; good performance; Fatty Felix 5 to fair house. Our New Minister 7 to good house; excellent performance; return date 10. Parsifal 13. Holden Bros. co. in Parted at the Altar 18. Ingomar 21.

MONMOUTH.—PATTEE OPERA HOUSE (H. B. Webster, mgr.): Dora Thorne 5; fair co and business. Midnight in New York 10; poor co.; light house. Weil's Band 14. Ehler's Stock co. 16-21. Bostow Novelty co. 26.

STERLING.—ACADEMY OF MUSIC (M. C. Ward, mgr.): A Jolly American Tramp 3; light business and attraction. Our New Minister 6 (return engagement) to S. R. O.; extra good attraction; pleased audience; numerous curtain calls.

CLINTON.—RENNICK OPERA HOUSE (I. C. Sabin, mgr.): L. S. Howe's Moving Pictures 6 pleased a good size house. Weil's St. Louis World's Fair Band 12; Amy Whaley, soprano, soloist, enthusiastically received. Dora Thorne 14.

PANA.—GRAND (J. F. Given, mgr.): Hart Novelty co. 2; fair house. John Preston 9. Harry Bryant's Burlesquers 10. The Mummy and the Humming Bird 12.

CHARLESTON.—THEATRE (T. Y. Chambers, mgr.): Joseph De Grasse in Richilieu 3; splendid, to fair business. The Mummy and the Humming Bird 16.

CANTON.—GRAND OPERA HOUSE (F.B. Powelson, mgr.): Piff! Paff! Pouf! Sept. 29; first-class; large audience. Dora Thorne 7. Weil's Band (matinee only) 14.

BELVIDERE.—DERTHICK'S OPERA HOUSE (Wm. H. Derthick, mgr.): What Women Will Do 3; very good, to good house. Daniel Sully in The Pastor 11.

OTTAWA.—THEATRE (Chamberlin, Harrington and Co., mgrs.): Midnight in New York 9 to small business. Britt-Nelson Fight Pictures 12. The Younger Brothers 14. The School Girl 16.

MARION.—OPERA HOUSE (Chas. W. Hay, mgr.): A Breezy Time 4; very poor performance to good business. Fabio Romani 6; excellent co. and business. Punkin Husker 17 canceled.

LA SALLE.—ZIMMERMAN OPERA HOUSE (E. C. Zimmerman, mgr.): Our New Minister 5 drew large and well satisfied house. Our New Minister (return) 14. The School Girl 15.

RANTOUL.—NEAL OPERA HOUSE (J. D. Neal, mgr.): As Told in the Hills 9; good co.; fair house. Quincy Adams Sawyer 18.

PONTIAC.—FOLKS' OPERA HOUSE (R. D. Folks, mgr.): Deserted at the Altar 3; good performance to S. R. O. Weil's Band 10.

MATOON.—THEATRE (Chas. Hogue, mgr.): Hart's Boston Vaudeville co. 3; fair co. and house. Sousa's Band 7 delighted good business.

CHAMPAIGN.—WALKER OPERA HOUSE (C. F. Hamilton, mgr.): Two Little Waifs 5.

INDIANA.

TERRE HAUTE.—GRAND (T. W. Barhydt, Jr., mgr.): The Show Girl 1; pleased; S. R. O. Across the Pacific 2, 3; pleased good houses. Paris by Night, 4, 5; pleased good houses. Two Little Waifs 6; pleased good house. Haverly's Minstrels 7; pleased good houses, mat. and eve. Sousa's Band 8. Her Wedding Day 9, 10. Robert Fitzsimmons in A Fight for Love 12. Stetson's Uncle Tom's Cabin 13, 14.——COLISEUM (Bronson Bros., mgrs.): The Little Minister 1; good houses pleased, mat and eve. Drake Stock co. 2-7 to good business. Plays: A Wayward Wife, The Village Vagabond, Diamond Dick, The Way of the World. Miles-Berry Stock co. 8-10, 12-14. The Geezer of Geck 11.——ITEM: The managers of the Coliseum are planning extensive repairs to the lower floor and stage to accommodate any of the productions now on the road.

FORT WAYNE.—MAJESTIC THEATRE (M. R. Rice, mgr.): Waifs of New York 2, 3; fair co. and houses. The Gambler 4. School Girl 5; pleased large house. Dora Thorne 6, 7; good co. to good houses. Adelaide Thurston in The Triumph of Betty 9; good business; numerous curtain calls; excellent co. Two Little Waifs 10, 11; co. and business fair. Little Johnny Jones 12; excellent production; played to packed house. What Women Will Do 13. Busy Izzy's Vacation 14.——MASONIC TEMPLE THEATRE (Frank E. Stouder, mgr.): Week 2-7: Fernando May Trio, Leonard Kane, Josephine Ainsley, Klein and Clifton, Mr. and Mrs. Waterhouse, Americus Comedy Four. Francesca Redding co. with James J. Morton as headliner pleased good houses. Her Fatal Sin 9, 10; co. and business fair. The Hoosier Girl 11, 12. Alvin Joslin 14.

SOUTH BEND.—OLIVER OPERA HOUSE (Harry G. Sommers, mgr.): Rentfrow's Jolly Pathfinders 2-7 to big business. Plays: From Sire to Son, Lucretia Borgia, Dr. Jekyll and Mr. Hyde, A Fight for a Million, Midnight in Chinatown, and Below Zero. How Hearts Are Broken 9 to good house; thrilled. Adelaide Thurston in The Triumph of Betty 12. Happy Ward in The Grafter 14. David Higgins 18. The Land of Nod 21.——AUDITORIUM (Harry G. Sommers, mgr.): Porter J. White in Trilby 2 satisfied fair house. Daniel Sully in Our New Pastor 7. The Hoosier Girl 9; good business. A Gentleman Burglar 10. The Parisian Widows Extravaganza co. in The Merry Military Maids 11.

EVANSVILLE.—GRAND (Pedley and Burch, mgrs.): Fiske Stock co. in The World in Motion 2-5 drew fair houses; the pictures proved rather tame. The Royal Chef 7 delighted good houses, mat., night. The Howard Dorset co. 9-13 in repertoire. The Girl and the Bandit 14. Dare Devil Dorothy 16, 17. Grace Van Studdiford in Lady Teazle 18. Clay Baker 19.——PEOPLE'S (Pedley and Burch, mgrs.): Bryant's Extravaganza 5-7 to fair houses. Her Wedding Day delighted two large houses, mat, and night. The Howard Dorset co. 14. Why Girls Leave Home 15. U. T. C. 21.

ANDERSON.—GRAND OPERA HOUSE (Terhune and Kilgore, mgrs.): The Seminary Girl 3; good satisfaction and business. Across the Pacific 4; pleased a well-filled house. Isle of Spice; excellent satisfaction to big business. Her Fatal Sin 18. The Maid and Mummy 20. At Piney Ridge 21. Black Crook 24. Mildred Holland 26. Pretty Peggy 28.——CRYSTAL THEATRE (W. W. McEwen, local mgr.): The Evans Trio and others gave good satisfaction with the kinodrome.

KOKOMO.—SIPE THEATRE (C. H. Havens, mgr.): The School Girl 7; capable co. to capacity. Isle of Spice 9; excellent performance to crowded house. Dora Thorne 10; satisfactory show; good house. A Gentleman by Day, A Burglar by Night 12. The Gambler 14. A Trip to Egypt 16. At Piney Ridge 18. The Royal Chef 19. Her Fatal Sin 21. Grace Van Studdiford in Lady Teazle 23.

FRANKFORT.—BLINN THEATRE (Langebrake and Hufford, mgrs.): As Told in the Hills 4; good co. and large audience. Isle of Spice 6; formal opening of theatre drew large, appreciative audience; co. good. Sousa Band 10 mat.; fair attendance. The Little Red School House 11. My Wife's Family 13. The Royal Chef 17. A Trip to Egypt 19. The Mummy and the Humming Bird 24.

PERU.—WEBB OPERA HOUSE (B. E. Wallace, owner; F. Burt, mgr.; F. B. Webb, local mgr.): Isle of Spice came 4; fair business at advance prices; pleased. Two Little Waifs 9; pleased. Bookings: The Gambler 13. Hoosier Girl 14. At Piney Ridge 16. Vogel's Minstrels 20. Bon Ton 23. House of Mystery 25.

HUNTINGTON.—THEATRE (H. E. Rossbrough, mgr.): Dora Thorne 4; fair company; fair business. John Griffith in Richard III. 7; business good; Mr. Griffith was very good; support poor. Across the Pacific 11. What Women Will Do 12. Little Johnny Jones 13. Wedded and Parted 16. Vogel's Minstrels 23.

DECATUR.—BOSSE OPERA HOUSE (J. W. Bosse, mgr.: The Old Clothes Man 3; fine performance and well pleased. Dora Thorne 5; good company to good house. A Trip to Egypt 9; crowded house; good satisfaction. Two Little Waifs 13. Alvin Joslin 16.

MADISON.—GRAND OPERA HOUSE (Graham and Scheik, mgrs.): Stetson's Uncle Tom's Cabin 6; pleased fair house. Why Girls Leave Home 9; splendid; good house. Dora Thorne 21.——ITEM: The Hustler 3 failed to appear. Harry Beresford in The Woman Hater 14 canceled date on account of illness.

ELWOOD.—KRAMER GRAND (J. A. Kramer, mgr.): The Seminary Girl 4; fine play; attendance good. Wedded and Parted 5; good attraction; attendance good. Alvin Joslin 7; mat. and night; good attraction and attendance. Isle of Spice 10. Dora Thorne 12. Her Fatal Sin 14.

TIPTON.—MARTZ OPERA HOUSE (N. S. Martz, mgr.): One of the Many Sept. 28 failed to please; small audience. Hoosier Girl 2; large audience; satisfaction. Alvin Joslin 3; fair audience. Dora Thorne 11. A Trip to Egypt 18. Son of Gold 20. Her Fatal Sin 24.

RICHMOND.—GENNETT THEATRE (Ira Swisher, mgr.): The Seminary Girl 6 pleased good business. The Girl and the Bandit 10; very good performance and business. A Trip to Egypt 11. The Royal Chef 16.

ANGOLA.—CROXTON OPERA HOUSE (R. E. Willis, mgr.): John Griffith in Richard III; good co. and business. Rentfrow's Jolly Pathfinders 9-15, opening with From Sire to Son to S. R. O.; splendid co.; satisfaction.

GOSHEN.—IRWIN OPERA HOUSE (T. J. Irwin, mgr.): Daniel Sully presented Our Pastor 7 to small audience, giving good satisfaction. Alvin Joslin 12. Our New Minister 18.

PORTLAND.—AUDITORIUM (H. H. Andrews, mgr.): One of the Many Sept. 6; ordinary to light business. A Trip to Egypt 10; good co. and house. At Piney Ridge 20. A Barrel of Money 28.

AUBURN.—HENRY'S OPERA HOUSE (J. C. Henry, mgr.): Dora Thorne 2; good house and production. Maro, Magician, 6; S. R. O.; pleased. Two Little Waifs 18. Hoosier Girl 20.

FRANKLIN.—FRANKLIN OPERA HOUSE (L. Zeppenfeld, mgr.): U. T. C. 5; capacity business. My Wife's Family 9. Royal Chef 13. Dora Woodruff co. week 16.

WABASH.—HARTER'S OPERA HOUSE (J. M. Harter, mgr.): The Isle of Spice 3; excellent attraction to S. R. O. The Hoosier Girl 5; good performance to a packed house.

GARRETT.—WAGNER'S OPERA HOUSE (J. William Wagner, mgr.): Life of Dora Thorne 3; co. fine; house good. The Hoosier Girl 19. Shooting the Chutes 23. Edwin H. Deagon Theatre co. 26-28.

RENSSELAER.—ELLIS OPERA HOUSE (J. H. Ellis, mgr.): A Country Kid 4; fine performance and good business; special scenery. Sherman's Fanst 12.

BLOOMFIELD.—OPERA HOUSE (W. L. Slinkard, mgr.): Arthur Dan in My Wife's Family 4 scored a great hit. Quincy Adams Sawyer 12. The Hustler and National Stock co. failed to appear.

VALPARAISO.—MEMORIAL OPERA HOUSE (A. F. Heineman, mgr.): Vogel's Minstrels 2 pleased good house. The Hoosier Girl 7 to capacity; pleased. My Wife's Family 14. Elbert Hubbard 20.

BLUFFTON.—GRAND OPERA HOUSE (F. E. Ehle, mgr.): The Sign of the Four 4; good co. and business. Two Little Waifs 12. Isle of Spice 27.

UNION CITY.—UNION GRAND THEATRE (S. J. Fisher, mgr.): The Old Clothes Man 5; pleased a large house. A Trip to Egypt 13, Black Crook, Jr., 14. The Isle of Spice 20.

LA PORTE.—HALL'S THEATRE (C. M. Bruns, mgr.): Alvin Joslin 11. Woodruff Stock co. 16-18. My Wife's Family 23.

MUNCIE.—WYSOR'S GRAND OPERA HOUSE (H. R. Wysor, mgr.): The Seminary Girl 2 delighted a full house.

NOBLESVILLE.—WILD'S GRAND OPERA HOUSE (L. Wild, mgr.): The Little Red School House 12.

IOWA.

OTTUMWA.—GRAND OPERA HOUSE (J. Frank Jersey, mgr.): Walker Whiteside in David Garrick's *Love* 3; finished production; fair patronage. Bessie Hickman co. 7; S. R. O.; pleased. Under Southern Skies 11. Jack Hoeffler co. 12-14.

AUSTIN J. MUMMERT.

CLINTON.—THEATRE (C. E. Dixon, mgr.): The Female Detectives 5 pleased a topheavy house. Parsifal 7 to full house; production surpassed expectations; very well staged and played with dignity by a competent cast, of whom Mr. Grattan and Miss Taylor deserve special mention. The Parsifal 8, billed for 9, failed to appear, with very scant notice to the house. The Holy City 10; small but appreciative audience. Robert Mantell in Richard III 14. Under Southern Skies 16. Hart's Boston Novelty co. 17, 18. Myrtle-Vinton Stock co. 19-21. The Crossing 27. Her Only Sin 28. Rosalie's Italian Band 29. Hans and Nix 30. Little Johnny Jones 31.

DAVENPORT.—BURTIS' OPERA HOUSE (Chamberlain, Kindt and Co., mgrs.): No Mother to Guide Her 4; fair business. Alice Fischer 5; splendid performance; fair sized audience. At Piney Ridge 6; deserved better attendance. The Holy City 7; two performances pleased good audiences. Under Southern Skies 9; satisfactory to well filled house. Cherry Valley 9; fair house and performance; house dark 10. Dockstader's Minstrels 11. The Wayward Son 14. Haverly's Minstrels 15. R. O. U. 17. Robert Mantell 18. Weil's Band 19. Human Hearts 22. Mrs. Loffingwell's Boots 23.

CEDAR RAPIDS.—GREENE'S OPERA HOUSE (W. S. Collier, bus.-mgr.): The Runaways 2; good show; large house. The Last Rose of Summer 3; small but appreciative audience. Walker Whiteside in We Are King and David Garrick's Love 4, 5; pleased large crowd both nights. Cherry Valley 6, 7; fair play and business. The Banker's Child 11. Lew Dockstader's Minstrels 12. Under Southern Skies 14. Robert Mantell 16. Father and Son 18. Martin's Uncle Tom's Cabin 20. The Kiltie's Band 21.

FORT DODGE.—MIDLAND THEATRE (A. B. Beall, mgr.; C. F. Pederson, local mgr.): Lyman Twins in The Hustlers 4 to good business and clever performance. A Burglar's Sweetheart 7 to fair business. A Million a Minute booked for 9 canceled, having thrown up the ghost at Boone 8 and co. disbanded. Martin's Uncle Tom's Cabin 11; big sale for 11. Last Rose of Summer 13. Human Hearts 14. Royal Slave 17. Haverly's Minstrels 19. Under Southern Skies 20.

DUBUQUE.—GRAND OPERA HOUSE (William T. Roehl, mgr.): Female Detectives 4; fair house and performance. Jolly American Tramp 5; good show and business. Under Southern Skies 7 pleased two full houses. Parsifal 9, 10; delighted capacity. Holy City 11. Wayward Son 12. His Highness the Bey 13. Haverly's Minstrels 14. Hans and Nix 19. North Brothers 22. Human Hearts 25. The Crossing 28.

BURLINGTON.—GRAND OPERA HOUSE (Chamberlin, Harrington and Co., mgrs.): Holty Tolty 5 pleased good house. The Holy City 6; fair business; fair performance. Alice Fischer in The School for Husbands 7; delighted fair house; excellent co. His Highness the Bey 10; good performance; fair house. Haverly's Minstrels 12. The School Girl 13. Cherry Valley 14. Jack Hoeffler co. week 16. The Wayward Son 23.

MISSOURI VALLEY.—THEATRE (Will Smith, mgr.): Chase-Lister co. opened the season week 2-7 and broke all records for repertoire business. Plays: The Little Princess, Cross of Gold, Runaway Match, Cinderella, Lynden Bank Robbery, After Midnight, At the Risk of His Life; the specialties of Clint and Bessie Robbins and Bessie Robbins' horse were features. Walker Whiteside in David Garrick's *Love* 11.

SIOUX CITY.—GRAND (Woodward and Burgess, mgrs.): The Female Detectives 1; business good; play very poor. Walker Whiteside 6, 7 in We Are King and David Garrick's Love; fine business and co., Whiteside appearing to better advantage than any season before.——FAMILY THEATRE: Presented a good vaudeville bill for the week and drew well filled houses.

MUSCATINE.—GRAND OPERA HOUSE (Direction Chamberlin, Kindt and Co.; Frank Hurst, res. mgr.): No Mother to Guide Her 3; excellent co. and business. Holty Tolty 4 pleased fair business. Female Detectives 7 to topheavy business. Under Southern Skies 9. His Highness the Bey 11. Cherry Valley 13. Midnight in New York 14.

PERRY.—GRAND OPERA HOUSE (R. M. Harvey, mgr.): Yon Yonson 7 played to two good houses and gave good satisfaction. Governor La Follette (lecture) 11. Walker Whiteside in We Are King 13; good advance sale.——ITEM: R. M. Harvey, manager of the Grand, has been engaged by Barnum and Bailey for next season.

MARSHALLTOWN.—ODEON THEATRE (Busby Bros., mgrs.): Jack Hoeffler co. 2-7 opened to S. R. O.; very satisfactory. Plays: Knobs o' Tennessee, Her Husband's Sin, Camille, 'Way Back East, Secrets of an Opium Den, and Deadwood Dick. Haverly's Minstrels 17. A Royal Slave 18. Miller Stock co. 19-21. Piff! Paff! Pouf! 24.

DECORAH.—GRAND OPERA HOUSE (Weiser and Bear, mgrs.): Holy City 13. Haldor Hansen Concert 16. Decorah Lecture Bureau 18.——STYER'S OPERA HOUSE (Geo. Higgens, mgr.): Dark.——ITEMS: The seats for Holy City are going fast and a good house is looked for.—The entrance of the Grand Opera House has been redecorated.

WATERLOO.—BROWN'S OPERA HOUSE (C. F. Brown, mgr.): The Last Rose of Summer 6 pleased good business. Robert Mantell in Richard III 11. A Knight of '96 12. Human Hearts 16. The American Tramp 17. Under Southern Skies 18. The Royal Slave 23. The Girl and the Bandit 27.

FAIRFIELD.—GRAND OPERA HOUSE (Lee Thoma, mgr.): Mahara's Minstrels 2 pleased large house. The Mannery Stock co. opened a three-nights' engagement 9 in The Royal Waif; packed house. Weil's Band 20. Martin's U. T. C. 23. Cherry Valley 24.

ONAWA.—OPERA HOUSE (I. A. Blotcky, mgr.): Angell's Comedians co., for reasons unknown, failed to appear 9-14. The Royal Hungarian Orchestra, under auspices of the Onawa Ladies' Art Circle, 13. A Royal Slave 28.——ITEM: Prospects in all lines unusually good, with an abundance of crops.

KEOKUK.—GRAND OPERA HOUSE (Chamberlin, Harrington and Co., mgrs.; F. F. Sturgis, res. mgr.): His Highness the Bey 9 drew big business and made a hit. Haverly's Minstrels 11. Midnight in New York 13. Weil's Band 16.

ANAMOSA.—GRAND OPERA HOUSE (Clifford F. Niles, mgr.): Last Rose of Summer 4; good house; best ever here. Heber Edson Moving Picture co. 5, 6; good houses and co. Banker's Child 12. Jolly American Tramp 16.

IOWA CITY.—COLDREN OPERA HOUSE (C. C. Rowley, mgr.): At Piney Ridge 7 to a small house; fine performance. Under Southern Skies 10. Cherry Valley 12. Robert Mantell in Richard III 13. The Wayward Son 16. Weil's Band mat. 18.

SPENCER.—GRAND OPERA HOUSE (Ackley Hubbard, mgr.): Lyman Twins in The Rustlers 6; good business and performance. Columbia Opera co. 9. Yon Yonson 13. Miss Eulalie Young 19.

OSAGE.—SPRAGUE'S OPERA HOUSE (Goodall and Prime, mgrs.): Lyman Twins in the Rustlers Sept. 30 to capacity; pleased fairly well. Huntly Entertainers 5, 7; pleased.

INDEPENDENCE.—GEDNEY OPERA HOUSE (C. E. Ranzier, mgr.): W. B. Patton in The Minister's Son 5; big house well pleased. Under Southern Skies 17. Hello, Bill! 27.

CLARINDA.—HAWLEY OPERA HOUSE (J. D. Hawley, mgr.): Al. Martin's U. T. C. co. 5; co. and business good. His Father's Sin 7 pleased big house. In Old Virginia 11.

NEWTON.—LISTER'S OPERA HOUSE (A. Lister, mgr.): Brinton's moving pictures 2-4; good pictures and business. Yon Yonson 5; good show; big business. The Minister's Son 16.

LE MARS.—DALTON OPERA HOUSE (R. B. Dalton, mgr.): Vic Lambert in Old Arkansaw 7; ordinary attraction; fair business. Yon Yonson 12.

KANSAS.

TOPEKA.—CRAWFORD THEATRE (Crawford and Kane, mgrs.): Anna Eva Fay closed a week's engagement 7; Miss Fay delighted large audiences. Buster Brown 8. The Prince of Pilsen 9. Sky Farm 10. The Century Stock co. in repertoire 11-13.——NEW NOVELTY THEATRE (H. Hagen, mgr.): Week ending 7 was a successful one. The new bill for the coming week includes The Three Levys, Sam and Ioda Kelley, The Original Jap Firebug, Scenes on the Santa Fe.——STAR VAUDEVILLE THEATRE (G. V. Morie, mgr.): Closed a very successful week 7. The bill for the coming week will certainly be a success. Emil Chevriel, styled the French Musician, also Baby Toby Stark, including Vincent Kiralfa, closing with new illustrated songs and pictures.——AUDITORIUM: Emma Eames 16.——ITEM: There was a small uprising between the management of the New Novelty Theatre and some colored men who desired front seats. The little controversy was closed in favor of the former.

DAVID J. AUGUST.

COFFEYVILLE.—AUDITORIUM (J. B. Fackett, mgr.): Jubilee Singers opened season Sept. 3 to a fair house; co. good. Human Hearts 11 drew to capacity, with poor weather; fair co. Billy Kersands' Minstrels 19 to full house and satisfaction. That Little Swede 27; fair business; counter attraction. His Highness the Bey 29; S. R. O.; best of satisfaction; splendid chorus. Mahara's Minstrels 3 to fair house and good co. At Cripple Creek 5; co. good; best of satisfaction to good house. Lillian Mason in Sappho 6; good business and co. Stetson's U. T. C. co. 7 to capacity house. My Friend from Arkansas 10. The Rajah of Bhong 11. King of Tramps 14. Keller Stock co. 16-21, inclusive.

PARSONS.—ELKS' THEATRE (C. B. Hotchkiss, mgr.): Lillian Mason co. 4, 5 in Sappho and Under Two Flags; splendid performances to light business. Polly Primrose 7 thoroughly pleased fair sized audience. Stetson's U. T. C. 9 only fairly pleased small house. Rajah of Bhong 10. Irma Opera co. 11. At Cripple Creek 13. King of Tramps 16. Rip Van Winkle 20. Forbidden Land 21.——ELECTRIC PARK THEATRE (H. C. Morehead, prop. and mgr.): In repertoire; indefinite; good co. and fair business.

HUTCHINSON.—HOME THEATRE (W. A. Lee, mgr.): The Lockes 5-7; very good co. and business. Plays: The Girl Slave, Polly and I, The Little Treasure, and The Kansas Sunflower. McDonald Stock co. 9-14. Polly Primrose 17. Elks' Minstrels (local) 16 and 18. Lillian Mason co. 19-21. A Little Outcast 26.

COLUMBUS.—McGHIE'S THEATRE (W. E. McGhie, mgr.): Rajah of Bhong 4; good performance to fine business. Stetson's U. T. C. 5 played to good business. King of Tramps 7 failed to appear. Carpenter's At Cripple Creek 9; fine performance and good business. Irma Opera co. 16.

WINFIELD.—GRAND OPERA HOUSE (E. R. Byers, mgr.): Marie Fountain co. 2-7; excellent business and satisfaction; good band. The Lockes 19-21. Irma Opera co. 26. Patterson and Brainerd

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CONCORDIA.—OPERA HOUSE (W. H. L. Pepperell, mgr.): Fulton Stock co. 2-7 in Lost Paradise. In the Shadow of the Past to good business; Young Wife, capacity; La Belle Marie, Thelma, Winsome Nan, S. R. O.; matinee, Little Lord Fauntleroy, good business; co. good.

EMPORIA.—WHITLEY OPERA HOUSE (Fred Corbett, mgr.): Morey Stock co. 2-7 in Only a Private, The Minister's Sweetheart, 'Way Out West, Three of a Kind, Power of the Cross, Dora Thorne, on Circus Day.

CHERRYVALE.—OPERA HOUSE (Charles Cash, mgr.): At Cripple Creek 3; fair co. and house. Stetson's U. T. C. 5; poor house and very poor co. Two Merry Tramps 7; capacity; co. pleased. Coming Robert Sherman in My Friend from Arkansas 9.

OTTAWA.—BOHRAUGH THEATRE (S. R. Hubbard, mgr.): Local band concert 2. Kolb and Dill in I. O. U. 5 to small business; the co. was one of the best of the season and deserved a larger patronage. Polly Primrose 11.

SALINA.—SALINA OPERA HOUSE (W. P. Pierce, mgr.): The Century Stock co. 2-4 in A Texas Romance, A Russian Spy, Deadwood Dick (fair). Kerkhoff-Hillman Stock co. starting 9 one week.

FORT SCOTT.—DAVIDSON THEATRE (Harry C. Ernich, mgr.): The Rajah of Bhong 4; fair house and performance. The Irma Opera co. in Miss American 6; business fair; performance very good.

INDEPENDENCE.—BOND AUDITORIUM (C. A. Parish, mgr.): Victor Lee, magician, 2, 3; good business; audience satisfied. Sapho 7; pleased fair house. King of Tramps 11.

KENTUCKY.

PADUCAH.—KENTUCKY (Thomas W. Roberts, mgr.): The Little Minister failed to show up 3. The Royal Chef 6; pleased; S. R. O.; Harry Hermsen as Lemphauser, Will Huntington as the Rajah, Miss Darling as the Princess, and La Belle Blanche as Kitty, scored heavily; production first class in every detail. Fabio Romani 7; matinee and night; poor satisfaction to fair business. Herald Square Opera co. 9, 10 in Said Pasha; Mascotte and Fra Diavolo; pleased good business at popular prices. Uncle Daniel 11. Lyman H. Howe's Moving Pictures 14. Grace Van Studdiford in Lady Teazle 16. The Girl and the Bandit 18. Louis James in Virginius 19. Parsifal in English 21.——ITEM: The first annual Paducah Horse Show takes place at Wallace Park 17-21. Ringling Bros. Circus 28.

OWENSBORO.—GRAND OPERA HOUSE (Pedley and Burch, mgrs.): Howard-Dorset co. week ending 7; good business; satisfaction. Plays: Running for Congress, Dangers of New York, Dad's Girl, Wanted, a Family; Luncheon for Six, Senator's Daughter, A Trip to Bombay. The Royal Chef 9; large and pleased audience; Harry Hermsen, the Royal Chef, is a good comedian, and won repeated encores. The Girl and the Bandit 16. Louis James 20. Wedded and Parted 21.

MORGANFIELD.—GRAND (C. F. Hart, acting mgr.): Dora Woodruff co. 2-7; fair play to fine business. Plays: New Hampshire State, Waif of the Canyon, Outcast of Society, Gambler and Lady, Land of Cotton, Breezy Time 16. Milton and Sargent Abner's The Fortune Teller 27; formal opening.——ITEM: Collins, leading man of Dora Woodruff co., left Tuesday with no word of warning to co., handicapping their work here; Keigley, specialist, had hearty applause.

FRANKFORT.—CAPITAL THEATRE (D. J. McNamara, mgr.): When Johnny Comes Marching Home by the W. T. Carleton Opera co. 9 to big business; splendid satisfaction. The Jewell-Kelley Stock co. 10-14; big house first night. Plays: A Fatal Step, Little Lord Fauntleroy, Sunset Mines, A Sun of France, A True Kentuckian, Lights and Shadows of London, Old Sleuth the Detective, Brother and Sister, Nick Carter.

HENDERSON.—PARK THEATRE (F. R. Hallam, mgr.): Wife in Name Only 3; poor performance to small audience. Uncle Daniel 9; fair sized audience pleased. Dare Devil Dorothy 13. Charles B. Hanford in Taming of the Shrew 14. The Clay Baker 17. Thou Shalt Not Kill 21. Wedded and Parted 23. Parsifal 27.

LEXINGTON.—OPERA HOUSE (Charles Scott, mgr.): Charles Hansford 6, 7 in Merchant of Venice, Taming of the Shrew and Ingomar; best support he has ever had; good production and good business. Mrs. Temple's Telegram; fair satisfaction to good business 9, 10. When Johnny Comes Marching Home 11-14

WINCHESTER.—THEATRE (Clyde Gaines, mgr.): Vin Stock co. pleased crowded house every night during week and Saturday matinee. Clay Baker 11. Little Minister 13. Thou Shalt Not Kill 14. Howes' Moving Pictures 19.

HOPKINSVILLE.—HOLLANS OPERA HOUSE (Ennis, lessee and mgr.): The County Chairman 2; S. R. O.; best of the season. Weber's Dainty Duchess 3; small but appreciative audience; performance good. Little Minister 4 canceled.

MAYSVILLE.—WASHINGTON OPERA HOUSE (Russell, Dye and Frank, mgrs.): J. L. Hamilton, bus. mgr): Lyman H. Howe's Moving Pictures 14. Mildred Holland in Triumph of an Empress 19. Charlotte Burnett in Honeymoon 21.

PARIS.—GRAND OPERA HOUSE (S. E. Borland, mgr.): Carlton Opera co. in When Johnny Comes Marching Home 10 to S. R. O.; appreciative audience.——ITEM: Under the new management the Grand is getting a much better class of attractions.

SOMERSET.—GEM OPERA HOUSE (T. M. Thatcher, mgr.): The Crescent Comedy co. opened 9 for week with In the Shadow of the Guillotine; satisfied crowded house.

MAINE.

BANGOR.—OPERA HOUSE (F. A. Owen, mgr.): The Roe Stock co. closed week 7 to big business and well pleased audiences; The Sign of the Four, Why Women Sin, At Piney Ridge, Why He Divorced Her, Her Marriage Vow, A Crime of Hallow'een, Dora Thorne, Road to 'Frisco, and Mad Love; co. and performance good; fine specialties were give by the Barparda, also Franklin and Hiatt. Henrietta Crosman 9 in Mary, Mary, Quite Contrary, supported by an excellent co. to packed house. James O'Neill in Monte Cristo 10 to full house, and satisfaction; co. and performance good. Kyrle Bellew in Raffles 16. Wizard of Oz 17. Why Girls Leave Home 18. Buster Brown 20, 21.——OLDTOWN CITY HALL THEATRE (E. J. Jordan, mgr.): Herald Square Moving Pictures 7 to good business; Herald Square Stock co. 16-21. Gay Matinee Girl 28.

PORTLAND.—JEFFERSON THEATRE (Cahn and Grant, mgrs.): When We Were Twenty-one 9; well received. Henrietta Crosman in Mary, Mary, Quite Contrary 10; splendid production; largely attended. James O'Neill in Monte Cristo 12; fine business. Rose Coghlan in The Duke of Killicrankie 13, 14. Osanam Club (local) in Parish Priest 16. Kyrle Bellew in Raffles 17.——AUDITORIUM (William R. Chapman, director): Maine Musical Festival 9-11, headed by Madame Eames (from Maine), Salvatore Minziato, George Carrie, Eleanor Virginia Root to capacity; financially and artistically the most successfull festival yet held.

ROCKLAND.—FARWELL OPERA HOUSE (Bob Crocket, mgr.): Local 4. When We Were Twenty-one 6; pleased good sized house; fair co. James O'Neill in Monte Cristo 7 proved best attraction of season; large audience greatly pleased. Flynn Stock co. opened three days' engagement 9 in The Galley Slave; S. R. O. Other plays: Her Fatal Marriage, Hands Across the Sea, Lady of Lyons, Queen of the White Slaves, The Wizard of Oz 13. Why Girls Leave Home 14. Sign of the Four 17. Marks Brothers Dramatic co. 23-28 (except 25). Buster Brown 25.

AUGUSTA.—OPERA HOUSE (Thomas H. Cuddy, mgr.): When We Were Twenty-one 7; performance excellent; good business. Rose Coghlan in The Duke of Killicrankie 9 delighted fair-sized audience. Roe Stock co. 10-14. Plays: Why Women Sin, At Piney Ridge, Her Marriage Vow, Why He Divorced Her, The Sign of the Four, A Mad Love, Dora Thorne, and The Crime of Halloween. Wizard of Oz 18. Why Girls Leave Home 19. The Sign of the Four 21.

LEWISTON.—EMPIRE THEATRE (Cahn and Grant, props.): Henrietta Crosman in Mary, Mary, Quite Contrary 7; give fine satisfaction to good house. James O'Neill in Monte Cristo 11; pleasing performance. Rose Coghlan in Duke of Killicrankie 12. Shepherd's moving pictures 13, 14. Why Girls Leave Home 16. Kyrle Bellew in Raffles 18. Wizard of Oz 20. James Flynn Stock 23-28 (except 26). Buster Brown 26.

BATH.—COLUMBIA THEATRE (Oliver Moses, mgr.): James O'Neil 9 in Monte Cristo to a small but delighted audience. Why Girls Leave Home 13. Wizard of Oz 14.

BELFAST.—OPERA HOUSE (W. J. Clifford, mgr.): Bennett-Moulton co. week of 9 pleased good houses.

BRUNSWICK.—TOWN HALL THEATRE (H. J. Given, mgr.): Baker's Colored co 11. Bennett-Moulton co. 23-28.

MARYLAND.

CAMBRIDGE.—AUDITORIUM (Mace and Nathan, mgrs.): J. L. Tempest Dramatic co. 5. A Vagabond's Wife 6. Lady Audley's Secret 7. Lighthouse Robbery (matinee) and Queen of Harem at night; very good to good business. A Wild Goose Chase 20.

ANNAPOLIS.—COLONIAL THEATRE (W. A. Hollebaugh, mgr.): Biograph Picture co. 13-14. Florence Davis in The Player's Maid 16. Frank Denham in The Office Boy 20.

MASSACHUSETTS.

FALL RIVER.—ACADEMY OF MUSIC (Cahn and Grant, mgrs.; W. F. Mason, res.-mgr.): Wright Lorimer in The Shepherd King 7 closed the most successful week's engagement in the history of the house; the production was the largest and best that has ever visited the city; and the attendance for the week broke all records; Mr. Lorimer well deserved his great success. W. H. Turner in David Harum (matinee and night) [illegible] by an admirable co.; the star was seen to good advantage. Mary B. Henderson, George Palmer Moore, and P. F. Rutledge were excellent; stage-management, settings and effects good; attendance good. Fenberg Stock co. opened a five days' engagement 10, when The Fatal Wedding was well presented to a good attendance. Leigh De Lacy and Laurence Brooke were good and deserve mention; the productions are well staged; the specialties are a strong feature this season and include Marie McNeil, Henri French, and Madeline Buckley. Sign of the Cross 16. Ben of Broken Bow 17. Mysteries of New York 18. Colonial Stock co. 19-21. When We Were Twenty-one 24. James O'Neil 25.——ITEM: Alfred H. Walton, late of David Warfield's co., is visiting friends in this city; business at the Academy is very good as the attractions are of the better class.

NEW BEDFORD.—THEATRE (William R. Cross, mgr.): The Duke of Killicrankie 5. Rose Coghlan's artistic portrayal of Mrs. Mulholland was particularly convincing; an audience of fair size expressed pronounced appreciation. Archie L. Shepard's moving pictures 6; small audiences. The Sign of the Four 7; topheavy house. Girls Will be Girls 9; fair business. Franklin Woodruff in Ben of Broken Bow; very small audience. David Harum 11; fair house. Buster Brown 12. Henrietta Crosman in Mary, Mary, Quite Contrary 12. Sign of the Cross 14. Fenberg Stock co. 16-21.——SAVOY (David R. Buffington, mgr.): Buffington Stock co. in The Forbidden Marriage 9-14; large and appreciative audiences thoroughly enjoyed the excellent performances.

LYNN.—THEATRE (Frank G. Harrison, mgr.): Rose Coghlan in The Duke of Killicrankie 6; good performance to poor business. Wizard of Oz 7 delighted good business. James Kennedy Repertoire co. 9-14; performance and attendance satisfactory. When Women Love, A Poisoned Dagger, A Woman's Devotion, Crystal Run Farm, Gentleman Jim, The Diamond Thief; Sheridan Keene, Detective; Strange Adventures of Miss Brown, and Held by the Enemy. Clara Turner co. 16-21.——ITEM: Madame Maria Collato Pinioli, a grand opera prima donna, will reside here permanently.

WORCESTER.—THEATRE (James F. Rock, res.-mgr.): William H. Turner in David Harum 6, 7 pleased large audiences; good co. Otis Skinner in His Grace de Grammont 11 gave an excellent performance before the largest house of the season; good support. Raymond Hitchcock in Easy Dawson 12 pleased large house. Thomas Jefferson 13. Wright Lorimer in The Shepherd King 16-21.——FRANKLIN SQUARE THEATRE (John F. Burke, res.-mgr.): The Malcolm Williams' Stock co. presented A Marriage of Convenience to large and appreciative audiences 9-14. Brother John 16-21.

HOLYOKE.—OPERA HOUSE (Lawler Brothers, mgrs.): Eva Tanguay in The Sambo Girl 6; satisfactory to full house. Bennett-Moulton co. 9-14. Plays: His Jealous Wife, Faust, Shadowed Lives, Hearts Enthroned, Mortal Enemies, The Lynden Bank Robbery, The Mask of Life, and Sidelights of New York; fair co. and business. Cousin Kate 17.——EMPIRE (T. F. Murray, mgr.): Wine, Woman and Song 5-7; good co.; satisfactory business. Lost to the World 9-11; poor co.; fair houses. Knickerbocker Burlesquers 12-14 opened to full house. The Lighthouse by the Sea 16-18. The Crackerjacks 19-21.

NORTH ADAMS.—EMPIRE THEATRE (John Sullivan, mgr.): Manhattan Stock co. week ending 14 did a fine business; strong list of plays and pleasing specialties being given. Cook-Church Stock co. week 16-21, with the exception of 19, when Lewis Morrison will appear in Faust.——RICHMOND THEATRE (William P. Meade, mgr.): Vaudeville continues popular at this house. Week ending 14 the bill was: Paul Barnes, the Piccolo Midgets, William H. Pascoe, Helen Mar Wilcox and co., Mary Madden, Ashley Miller, Ethel Browning and co., Pongo and Lee, and Jack and Bertha Rich.

FITCHBURG.—CUMINGS' THEATRE (Wallace and Hennockaburg, lessees; J. R. Oldfield, mgr.): Henrietta Crosman and a splendid co. presented her new play, Mary, Mary, Quite Contrary, 4 to large and enthusiastic audience. Why Girls Leave Home 6, Tracy the Outlaw 7; good business. Buster Brown 10 pleased big house. Aside from Jack Bell, who was excellent as Tize, the co. is of ordinary merit and not up to standard. James O'Neill in Monte Cristo 19.

BROCKTON.—CITY THEATRE (W. B. Cross, mgr.): The Fenberg Stock co. 2-9 (Fair dates); large business. Plays: A Woman's Revenge, Camille, The Factory Girl, Parisian Princess, The Christian, Belle of Richmond, Queen of the Highbinders, The Fatal Wedding, and Secret Service Sam. Cosgrove Stock co. 16-21 (except 20). James O'Neill in Monte Cristo 20. When We Were Twenty-one 23.——ITEM: Madeline Buckley, soubrette, and Sadie Atwood joined the Fenberg Stock co. in this city 29.

MARLBOROUGH.—THEATRE (Bert C. Riley, mgr.): Mysteries of New York 14. When We Were Twenty-one 16. Sign of the Cross 19. Ireland's Own Band 23. In the Land of Cotton 24. Charles Hoyt's Comedies 25-28.——ITEM: Will Hodge failed to appear 7. Sign of the Four did not come on 10. It is said this co. is obliged to go out of the States to present this play, owing to some legal matter in regard to its title.

PITTSFIELD.—COLONIAL THEATRE (James P. Sullivan, mgr.): Manhattan Stock co. 2-7 closed to fair business. Cook-Church co. 9-14 opened to a crowded house; co. good. Plays: An Heiress to Millions, A Game of Hearts, The Little Avenger, The Colleen Bawn, Little Miss Military, An Actor's Romance, Polly of a Butterfly, Her Only Crime, My Mother-in-Law's Mishaps, and The Little Red School House. Roe Comedy co. 16-21.

SALEM.—THEATRE (G. B. Cheatham, mgr.): Clara Turner in repertoire 2-7, matinee and evening; fine business; good co. Wizard of Oz 9 pleased good house; excellent co. The Sign of the Cross 10; fine co.; good house. Henrietta Crosman in Mary, Mary, Quite Contrary 11. Colonial Stock co., matinee and evening, 12. When We Were Twenty-one 13. Buster Brown 16. James O'Neill in Monte Cristo 19. Kyrle Bellew in Raffles 21.

LAWRENCE.—OPERA HOUSE (Cahn and Grant, mgrs.; Daniel F. Landry, res.-mgr.): Henrietta Crosman in Mary, Mary, Quite Contrary 5 was well received by a small house. James O'Neil in Monte Cristo 6; drew fairly. Buster Brown 7 pleased good house. The Sign of the Cross 9; good house. The Wizard of Oz 10; fair business. When We Were Twenty-one 14. Phelan Stock co. 16-21 (except 20). Kyrle Bellew 20.

WEBSTER.—MUSIC HALL (Charles H. Whitney, res.-mgr.): Sherlock Holmes in The Sign of the Four, under direction of Edward E. Rice, drew well 5 and pleased. Cosgrove Stock co. in Her False Step 9 did good business and proved a fair attraction. Mysteries of New York was sidetracked before reaching this city as billed for 11; canceled. Lore Elynn and co. in repertoire 16-23.

TAUNTON.—THEATRE (Cahn and Cross, mgrs.): Shepard's moving pictures 5 pleased fair house. Girls Will Be Girls 7; big business both at matinee and evening performance; best of satisfaction. Sign of the Cross 11; fair sized audience.

MICHIGAN.

SAGINAW.—ACADEMY (Jos. Pearistine, mgr.): Florodora 4 to good houses; co. not up to standard. My Wife's Family 7, 8; played to fair business. A Desperate Chance 12. Parisian Widows 13, 14. The Heart of Chicago 15.——ITEM: A change in the management of the Academy has just been made by the Burt Amusement Co., J. M. Ward retiring to locate at Columbus, Ohio. His successor was formerly of the Valentine Theatre, Toledo. Mr. Ward made many friends, who wish him success.

DOWAGIAC.—BECKWITH MEMORIAL THEATRE (W. T. Lickle, mgr.): John W. Vogel's Minstrels 4 to good business; gave fine entertainment. How Hearts Are Broken 10 pleased a good house. Our New Minister 6. Irish Pawnbrokers 8. West's Minstrels 16. At Piney Ridge 22.——ITEM: Mr. Vogel was entertained in the afternoon by a fishing party. In the evening the Dowagiac Elk Lodge, No. 889, gave him a banquet at their club.

COLDWATER.—TIBBITS OPERA HOUSE (Jno. T. Jackson, mgr.): Trilby 4 by Porter J. White and a good co. Fitzgerald and Gridley in The Sign of the Four did not fill 10 or give notice. Stevens and Linton present My Wife's Family 12. The Isle of Bong Bong comes 16, followed by the Royer Brothers in Next Door 20.

MANISTEE.—RAMSDELL THEATRE (Robert R. Ramsdell, mgr.): Edward N. Hoyt in Hamlet; good performance and business 4. A Winning Hand 7; good business and performance.——ITEM: E. Delaney and Marie Ostella scored. Irish Pawnbrokers 11. My Wife's Family 21. Miss Thurston 23. Ole Olson 24.

BATTLE CREEK.—POST THEATRE (E. R. Smith, mgr.): The School Girl 4; fair house; satisfactory. Porter J. White's co. in Faust 7 highly pleased as usual two good houses. Digby Bell in The Education of Mr. Pipp 10; good house delighted. The Isle of Bong Bong 20. The Heart of Chicago 23. A Desperate Chance 25.

TRAVERSE CITY.—STERNBERG'S GRAND OPERA HOUSE (Sternberg Brothers mgrs.): Hamlet 6; fair house pleased. The Heart of Chicago 11. Florodora 13. My Wife's Family 19. Porter J. White's Faust 21. Ole Olson 25.——CITY OPERA HOUSE (Wm. Murrell, mgr.): The Winning Hand 9; small house pleased.

BAY CITY.—WASHINGTON THEATRE (W. J. Daunt, mgr.): Florodora 5; mediocre co.; business fair. My Wife's Family 6 pleased a good house. Winning Hand 11. Parisian Widows 12. A Desperate Chance 13. Faust 15. Down by the Sea 19. Adelaide Thurston 20.

JACKSON.—ATHENAEUM (H. J. Porter, mgr.): A Little Outcast 5; light business and co. Train Robbers 7 failed to please medium house. Digby Bell in The Education of Mr. Pipp 9; excellent satisfaction to large house. The Heir to the Hoorah 12. The Isle of Bong Bong 14. Rose Melville 16.

SAULT STE. MARIE.—SOO OPERA HOUSE (W. H. Seach, mgr.): Moonshiner's Daughter 3; good co. and business. The Heart of Chicago 5 failed to please good house. Irish Pawnbrokers 7; good co. pleased capacity. Rodney Stock co. 9-14. Florodora 16.

MUSKEGON.—GRAND (R. F. Meyersahm, mgr.): Florodora 7 pleased good business. Moonshiner's Daughter 8; good co. and business. Hap Ward 12. Adelaide Thuston 14. Irish Pawnbrokers 15. My Wife's Family 17. House of Mystery 22.

ESCANABA.—PETERSON'S OPERA HOUSE (P. M. Peterson, mgr.): Irish Pawnbrokers 4 pleased large audience. The Girl from Sweden 10; fair performance to good business. Damon and Pythias 13. Hello, Bill 19. Dan Sully 21. The Show Girl 22.

HILLSDALE.—UNDERWOOD'S OPERA HOUSE (C. H. Widger, mgr.): Hunt Stock co 2 and week; good satisfaction; S. R. O. My Wife's Family 11; good house; best of satisfaction. The Moonshiner's Daughter 16. The Heart of Chicago 25.

OWOSSO.—OPERA HOUSE (C. Melenbacher, mgr.): On the Bridge at Midnight Sept. 28 pleased a large house. My Wife's Family 2; packed house pleased. Porter White's Faust co. 10 to good house. Santinelli 11-14. Down by the Sea 16.

FLINT.—STONE'S OPERA HOUSE (Elbert C. Pegg, mgr.): The School Girl Sept. 29 to good house; well presented. My Wife's Family 30; large and appreciative audience. The Eleventh Hour 5; good co. and business.

MARQUETTE.—OPERA HOUSE (A. F. Koepcke, mgr.): Heart of Chicago 9; poor co. and business. San Toy 4; good co. to S. R. O. William Owen and J. W. McConnell in Othello 10. Florodora 17. The Show Girl 23. Dan Sully 24.

PLAINWELL.—OPERA HOUSE (Chas W. Lasher, mgr.): Alvin Joslin failed to appear 2. R. A. Hank's A Little Outcast 7 to S. R. O., and broke the house record for receipts; good co. and satisfaction. Sherlock Holmes in The Sign of the Four 30.

LANSING.—BAIRD'S OPERA HOUSE (F. J. Williams, mgr.): School Girl 2; fine co. and business. On the Bridge at Midnight 3; good co. and business. Faust 9; strong co. to fine business. Himmelein's Stock co. 16-21.

CALUMET.—THEATRE (J. D. Cuddihy, mgr.): San Toy 5 to very big business; S. R. O.; turned people away; very pleasing entertainment. William Owen in Othello 12. Hello, Bill 14. Damon and Pythias 16.

KALAMAZOO.—ACADEMY OF MUSIC (B. N. Bush, prop. and mgr.): Florodora 10; good co. How Hearts are Broken 11. The Train Robbers 14. Adelaide Thurston in The Triumph of Betty 16.

CADILLAC.—THEATRE (C. E. Russell, mgr.): Florodora 11. Carter's Heart of Chicago 12. Irish Pawnbrokers 14. My Wife's Family 17. Adelaide Thurston 21.

PETOSKEY.—GRAND OPERA HOUSE (Willard F. Hopkins, mgr.): Moonshiner's Daughter 5. The Heart of Chicago 7; attendance fair and performances good. The Irish Pawnbrokers 10. Florodora 10.

MENOMINEE.—OPERA HOUSE (H. N. Rounsefell, mgr.): Irish Pawnbrokers Sept. 20; fair co. and business. Mikado (local) 28; fair performance. Plays: Trilby 18. Florodora 21. My Wife's Family 23.

HILLSDALE.—UNDERWOOD'S OPERA HOUSE (N. H. Widger, mgr.): Royal Slave Sept. 30; good house, best satisfaction. Hunt Stock co. 2 and week; opened to S. R. O. My Wife's Family 11.

ADRIAN.—CROSWELL OPERA HOUSE (C. D. Hardy, mgr.): A Little Outcast 4 gave a very mediocre performance to a small house. Geo. Sidney 12. Ben Hendricks 17. Pretty Peggy 23. The Eye Witness 26.

EAST JORDAN.—LOVEDAY OPERA HOUSE (W. A. Loveday, mgr.): Heart of Chicago 9; big house; co. good. Ole Olsen 26.

HANCOCK.—KERREDGE THEATRE (Ray Kerredge, mgr.): San Toy 6 pleased capacity. William Owen in Othello 11. Hello, Bill 13.

CHEBOYGAN.—CITY OPERA HOUSE (H. J. A. Todd, mgr.): The Heart of Chicago 3 delighted a capacity house.

MINNESOTA.

ROCHESTER.—METROPOLITAN THEATRE (J. E. Reid, mgr.): Winninger Brothers' Own co. 2-7 opened in The Village Counterfeiters to S. R. O. Other plays: The Darkest Hour, Lights and Shadows of a Great City, A Soldier in Petticoats, Cloverdale, Simple Simon, Sheridan Keene; excellent business. A Royal Slave 10. Deiter Brothers' Moving Pictures 14. The Holy City 17. His Highness the Bey 19. East Lynne 23. San Toy 28.

DULUTH.—LYCEUM THEATRE (C. A. Marshall, mgr.): Frank Daniels in Sergeant Brue 7, mat. and evening, to large houses. Mrs. Leffingwell's Boots 9 to large and well pleased audience. Mrs. Wiggs 13, 14; mat. 14.——METROPOLITAN THEATRE (W. H. Longstreet, mgr.): Tiger Lillies 9-15.——BIJOU THEATRE: Vaudeville afternoon and evening all week.

FARIBAULT.—OPERA HOUSE (Ward and Arthur, mgrs.): Shaw-Gallagher co. in For Another's Crime 3; Only a Farmer's Daughter 4; good co. and business. Dora Thorne 9; good co.; fair business. A Royal Slave 12. Winninger Brothers 16-21.

WINONA.—OPERA HOUSE (O. F. Burlingame, mgr.): Her Only Sin 2 pleased a good house. Dora Thorne 7 to light business. Winninger Bros. week 9. The Sho-Gun 20.

RED WING.—AUDITORIUM (Ralph G. Taber, mgr.): Damon and Pythias 9. His Highness the Bey 16. San Toy 26.——OPERA HOUSE (E. P. Neill, mgr.): Dora Thorne 12.

ST. CLOUD.—DAVIDSON OPERA HOUSE (E. T. Davidson, mgr.): The Warner Comedy co. 8-14 popular prices. San Toy 18. Kilties' Band 21.

MISSISSIPPI.

COLUMBUS.—OPERA HOUSE (P. W. Meur, mgr.): Buster Brown co. 6 opens local season. Will's Musical Comedy co 9-11, presenting Atlantic City, Two Old Cronies, Sweet Sixteen, and The Funny Mr. Dooley; excellent performance; large business.

MISSOURI.

ST. JOSEPH.—TOOTLE THEATRE (C. U. Philley, mgr.): Kolb and Dill in I. O. U. 2 amused large audience; good co.; Will H. Crosa, as the walking delegate, is a local boy, and in response to long applause he made a short speech. A Corner in Coffee 3, by Tim Murphy and Dorothy Sherrod, pleased well filled house; good co. Piff! Paff! Pouf! 7 drew two large houses; entire satisfaction; excellent co. Buster Brown 9. Prince of Pilsen 10. Lew Dockstader 14.——LYCEUM THEATRE (C. U. Philley, mgr.): The Volunteer Organist 1, 2 drew well. Human Hearts 3, 4 played to good business. Queen of the White Slaves 5-7 pleased large and enthusiastic audiences; good co.; play well staged. The Little Homestead 7, 8 drew big business; audiences satisfied. Anna Eva Fay 9-14.——LYRIC THEATRE (H. Walter Van Dyke, mgr.): The Van Dyke co. played The Cowboy's Girl 1-7 to the usual large and enthusiastic audiences. The Sleeping City 8-14.

LAMAR.—OPERA HOUSE (J. S. Moore, mgr.): Irma Opera co. 3 drew a fair audience and pleased; O. L. Jeancon and Emma Abbott De Bolt made a hit as principals. That Little Swede 4 pleased fair business; Emily Erichson Greene was best dialect character ever seen on local stage. The Punkin Husker 13. At Cripple Creek 18.——ITEMS: Frank Hopkins, manager of That Little Swede, was called to Chicago Sept 30 on account of illness of his mother, who died 1.—Citizens here have secured a lecture course of six numbers from the Chicago Lyceum Bureau; the first lecture, by Dr. L. B. Wickersham 7, to large and well pleased audience.

HANNIBAL.—PARK THEATRE (J. B. Price, mgr.): Piff! Paff! Pouf! 5 to crowded house. Joseph De Grasse in Richelieu 6 to poor business. Hoity Toity 7; good business. Haverly's Minstrels 9; fair business. Female Detectives 10. Fatal Wedding 12. Where the Cotton Blossoms Grow 14. Rose Hill co. 16. Dora Thorne 17. The Runaways 18.

JOPLIN.—CLUB THEATRE (L. F. Ballard, mgr.): His Highness the Bey 2; good co., large and appreciative audience. The Rajah of Bhong 7; good co.;

(Continued on page 23.)

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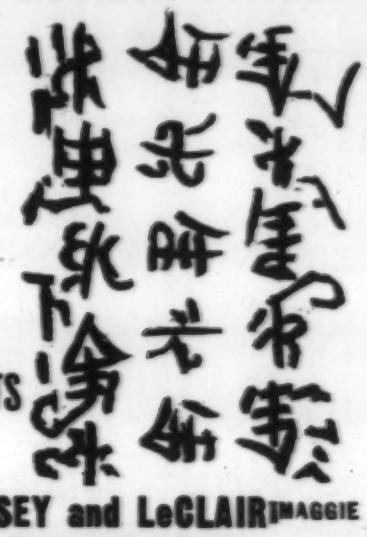

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DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that day.

DRAMATIC COMPANIES.

A BREEZY TIME (... R. Andrews, mgr.): Wilkes-Barre, Pa., Oct. 17, Scranton 18, Binghamton, N. Y., 19, Corning 20, Hornellsville 21.
A BUNCH OF KEYS (Gus Bothner, mgr.): Macon, Ga., Oct. 17, Griffin 18, Atlanta 19, Anniston, Ala., 20, Rome, Ga., 21, Knoxville, Tenn., 23, Chattanooga 24, Birmingham, Ala., 25, Tuscaloosa 26, Montgomery 27, Troy 28.
A COUNTRY KID (H. B. Whittaker, mgr.): Mendota, Ill., Oct. 17, La Salle 18, Bloomington 20, Streator 21.
A FIGHT FOR LOVE (Leon Friedman, mgr.): St. Louis, Mo., Oct. 15-21.
A GIRL OF THE STREETS (Laura Alberta: Decker and Veronee, mgrs.): Cleveland, O., Oct. 16-21, Pittsburgh, Pa., 23-28.
A MILLIONAIRE TRAMP (Fred S. Thomas, mgr.): Pleasant City, O., Oct. 18, St. Mary, W. Va., 19, Athens, O., 20, Pennsboro, W. Va., 21.
A PAIR OF COUNTRY KIDS (Smith and Bauman, mgrs.): Vandergrift, Pa., Oct 17, Indiana 18, Leechburg 19, New Kensington 20, New Bethlehem 21.
A POOR RELATION (R. F. Meyers, mgr.): Marysville, O., Oct. 18, Bryan 23, Wanseon 24, Tecumseh, Mich., 25, Pontiac 27, Flint 28.
A RACE FOR LIFE: St. Paul, Minn., Oct. 15-21, Minneapolis 22, St. Joseph, Mo., 29, 30, Chillicothe 31, Alton, Ill., Nov. 1, Jacksonville 2, Decatur 3, Kankakee 4.
A ROMANCE OF COON HOLLOW (George B. Haine, mgr.): Ludington, Mich., Oct. 18, Frankfort 20.
A ROYAL SLAVE (West; Gordon and Bennett, props.; Robt. E. Stevens, mgr.): Ft. Dodge, Ia., Oct. 17, Marshalltown 18, Des Moines 19-22, Waterloo 23.
A ROYAL SLAVE (North; Gordon and Bennett, props.; Fred Miller, mgr.): Monticello, Ill., Oct. 17, Rensselaer 18, Fowler 19, Oxford 20, Attica 21, Wanestown 22, Ladoga 23.
A ROYAL SLAVE (East; Gordon and Bennett, props., E. T. Stetson, mgr.): Wadsworth, O., Oct. 17, Orrville 18, Sebering 19, Canton 20, Carrolton 21.
A RUINED LIFE: Putnam, Conn., Oct. 17, Willimantic 18, New Britain 19-21.
A RUNAWAY BOY (M. H. Myers, mgr.): New Haven, Conn., Oct. 19-21 Newark, N. J., 23-28.
A RUSSIAN SPY (W. Dick Harrison, mgr.): Omaha, Neb., Oct. 16-18, Creston, Ia., 19, Des Moines 22, Grinnell 26, Belle Plaine 27, Cedar Rapids 28.
A RUSSIAN SPY (Louis Sutherland, mgr.): Perry, Okla., Oct. 17.
A SLAVE OF THE MILL (Gordon and Bennett, props.; Col. C. W. Roberts, mgr.): Lebanon, Pa., Oct. 17, Pottsville 18, Shamokin 20, Shenandoah 21.
A SON OF REST: Raleigh, N. C., Oct. 17, Charlotte 18, Columbia, S. C., 19, Charleston 20, Savannah, Ga., 21.
A WIFE'S SECRET: Kansas City, Mo., Oct. 15-21, St. Joseph 22, 23, Nebraska City 24, Council Bluffs, Ia., 25, Omaha, Neb., 26-28.
A WINDY CITY (Parker and Neff, mgrs.): York, Pa., Oct. 17, Mannheim 18, Ephrata 19, Carlisle 20, Columbia 21.
A YANKEE CIRCUS ON MARS: New York city Aug. 20—indefinite.
ACROSS THE PACIFIC (E. E. Blaney Amusement Co., mgrs.): Chicago, Ill., Oct. 16-18.
ADAMS, MAUDE: Washington, D. C., Oct. 16-21.
AFTER MIDNIGHT: Pittsburgh, Pa., Oct. 16-21.
ALDRICH, CHARLES T. (A. H. Woods, mgr.): Toledo, O., Oct. 16-21.
ALLEN, VIOLA: Philadelphia, Pa., Oct. 9-21, Baltimore, Md. 23-28.
ALONG THE MOHAWK (Kingsey-Lewis, mgrs.): New York city Oct. 16-21, Boston, Mass., 23-28.
AN ARISTOCRATIC TRAMP (B. & E. Lester, mgr.): Mexia, Tex., Oct. 17, Cleburne 18, Dallas 19, Ft. Worth 20, McKinney 21.
AN ORPHAN'S PRAYER (Martin Sheeley, mgr.): Winnebago, Minn., Oct. 17, Fairmont 18, Garner, Ia., 19, Hampton 20, Belmond 21, Manson 22, Sioux Rapids 24, Esterville 25, Worthington, Minn., 26, Sibley, Ia., 27, Sioux Falls, S. D., 28.
ANGLIN, MARGARET: New York city Sept. 21—indefinite.
AS TOLD IN THE HILLS (W. F. Mann, mgr.): Pekin, Ill., Oct. 17, Delevan 18, Lincoln 19, Decatur 21, Springfield 22, Pana 23, Litchfield 24, Alton 25, Chester 26, Mt. Vernon 27, Vincennes, Ind., 28.
AS YE SOW: Boston, Mass., Oct. 9-21.
AT CRIPPLE CREEK (E. J. Carpenter's): Aurora, Mo., Oct. 17, Lamar 18, Nevada 19, Clinton 20, Sedalia 21, Washington 22, Booneville 23, Jefferson City 24, Mexico 25, Louisiana 27, Alton 28.
ALVIN JOSLIN (Root and Anderson, props.): Dunkirk, Ind., Oct. 17, Hartford City 18, New Castle 19 Connersville 20, Springfield 21, Wilmington 22, Hamilton 24, Lebanon 25, Hillsboro 26, Piqua 28.
ARIZONA (David J. Ramage, mgr.): Santa Barbara, Cal., Oct. 17, Santa Ana 18, San Diego 19, Riverside 20, San Bernardino 21, Los Angeles 22-28.
BARRYMORE, ETHEL: Los Angeles, Cal., Oct. 16-18.
BATES, BLANCHE (David Belasco, mgr.): Baltimore, Md., Oct. 16-21.
BELLEW, KYRLE (Liebler and Co., mgrs.): Portland, Me., Oct. 18, Lewiston 19, Manchester, N. H., 20, Salem, Mass., 21, Providence, R. I., 23-25, New Bedford, Mass., 25, Newport, R. I., 27, Fall River, Mass., 28.
BEN HUR: Tacoma, Wash., Oct. 16-18, Portland, Ore., 19-28.
BERESFORD, HARRY: Lexington, Ky., Oct. 17, Knoxville, Tenn., 18, Chattanooga 19, Rome, Ga., 20, Anniston, Ala., 21.
BIG HEARTED JIM (Klimt and Gazzolo, props.; Frank Gazzolo, mgr.): Cambridge, O., Oct. 17, Steubenville, 18, Youngstown 19, Butler, Pa., 21.
BINDLEY, FLORENCE: Milwaukee, Wis., Oct. 15-21.
BINGHAM, LLOYD: Newark, N. J., Oct. 16-21.
CARTER, MRS. LESLIE: New York city Sept. 20—indefinite.
CHECKERS (The Kirke La Shelle Co., mgrs.): Brooklyn, N. Y., Oct. 16-21.
CHERRY VALLEY (Eastern; R. E. French, mgr.): Mt. Sterling, Ia., Oct. 17, Clayton 18, Keokuk 19, Canton 20, Quincy 21, Ft. Madison 22.
CHILD SLAVES OF NEW YORK: Trenton, N. J., Oct. 16-18, Camden 19-21.
CLARKE, CRESTON: Montreal, Que., Oct. 16-21, Burlington, Vt., 23, Brattleboro 24, Pittsfield, Mass., 25, Troy, N. Y., 26, Albany, 27, Amsterdam 28.
CLIFFORD, BILLY S. (C. F. Whitaker, mgr.): Baltimore, Md., Oct. 16-21.
COGHLAN, ROSE: Montreal, Can., Oct. 16-21, Kingston, 26.
CONFESSIONS OF A WIFE (A. H. Wood, mgr.): Louisville, Ky., Oct. 16-21, Indianapolis, Ind., 23-25, Dayton, O., 26-28.
CRACK-A-JACK (Clark Hillyer, mgr.): Culpepper, Va., Oct. 16-21, Lynchburg 23-28.
CRANE, WILLIAM H.: Newport, Va., Oct. 17, Richmond 18-19, Wilmington, Del., 20, Atlantic City, N. J., 21.
CROSMAN, HENRIETTA: Boston, Mass., Oct. 16-28.
CUSTER'S LAST FIGHT (Frank G. Rhoades, mgr.): Washington, D. C., Oct. 16-21, Philadelphia, Pa., 23-28.
DALY, ARNOLD: New York city—indefinite.
DANGERS OF WORKING GIRLS (A. H. Wood, mgr.): Philadelphia, Pa., Oct. 16-21, Washington, D. C., 23-28.
DAVID HARUM (Julius Cahn, mgr.): Providence, R. I., Oct. 16-21.
DAVID HARUM (Julius Cahn, mgr.): Bellows Falls, Vt., Oct. 17, Keene, N. H., 18, Athol, Mass., 19, Gardner 20, Ware 21.
DAVIS, FLORENCE: Richmond, Va., Oct. 20, 21.
DE GRASSE, JOSEPH: Jonesboro, Ark., Oct. 17, Batesville 18.
DESERTED AT THE ALTAR: St. Catherines, Can., Oct. 18.
DOONE, ALLEN (Kennedy and Westfall, mgrs): Berlin, Can., Oct. 17, Stratford 18, Brantford 19, Galt 20, London 21, Chatham 23, Woodstock 24, Galt 25, Brantford 26, St. Catherines 27, Hamilton 28.
DORA THORNE (A: Harry Mayo, mgr.): Hoboken, N. J., Oct. 15-18, Elizabeth 19-21, South Norwalk, Conn., 23-28.
DORA THORNE (C: Rowland and Clifford, mgrs.): Hannibal, Ill., Oct. 17, Pittsfield 18, Roodhouse 19, Palmyra 20, Alton 21, Belleville 22, Staunton 23, Pana 24, Sullivan 25, Effingham 26, Newton 27, Centralia 28, Harrisburg 30.
DORA THORNE (D: L. E. Pond, mgr.): Seymour, Ind., 23, Columbus 24, Franklyn 25, Martinsville 26, Bloomington 27, Bedford 28, West Baden 29, Washington 31, Williams Nov. 1, Bloomfield 2, Rockville, Ill., 3, Brazil, Ind., 4, Jacksonville, Ill., 5.
DORA THORNE (E: W. T. Gaskill, mgr.): Tacoma, Wash., Oct. 15-17, Bellingham 18, Anacortes 19, Mt. Vernon 20, Snohomish 21, Everett 22, Olympia 23, Hoquiam 24, Montesano 25, Elma 26, Centralia 27, Chehalis 28, Portland, Ore., 29-Nov. 4.
DORA THORNE (B: D. G. Hartman, mgr.): Kane, Pa., Oct. 17, Brockwayville 18, Johnsonburg 19, St. Marys 20, Emporium 21, Renovo 23, Lock Haven 24, Bellefonte 25, Tyrone 26, Houtzdale 27, Philipsburg 28.
D'ORSAY, LAWRENCE: Philadelphia, Pa., Oct. 23-Nov. 3.
DOWN BY THE SEA (S. W. Combs, mgr.): Mt. Pleasant, Mich., Oct. 17, Alma 18, Bay City 19, Saginaw 20, Benton Harbor 21, Hammond, Ind., 22.
DR. JEKYLL AND MR. HYDE (Oscar Jones, mgr.): Haverstraw, N. Y., Oct. 17, Mt. Vernon 18, Plainfield, N. J., 19.
EBEN HOLDEN (W. E. Scammon, mgr.): Pittsburgh, Pa., Oct. 16-21.
EDESON, ROBERT: Pittsburgh, Pa., Oct. 16-21.
EIGHT BELLS: Newark, N. J., Oct. 16-21.
EIGHTEEN MILES FROM HOME: Manchester, N. H., Oct. 17, Portsmouth 18, Rockland, Me., 19, Bath, 20, Lewiston 21, Portland 23, 24, Bangor 25, Waterville 26, Augusta 27, Biddeford 28, Gloucester Mass., 30, Lynn 31-Nov. 1.
ELLIOTT, MAXINE: New York city Sept. 4—indefinite.
ELLSLER, EFFIE: Columbia, S. C., Oct. 17, Charleston 18, Jacksonville, Fla., 19, Savannah, Ga., 20, Augusta 21.
EMERSON, MARY: Mahanoy City, Pa., Oct. 17, Ashland 18, Shamokin 19, Shenandoah 20, Berwick 21.
FAST LIFE IN NEW YORK (A. H. Woods, mgr.): Elizabeth, N. J., Oct. 16-18, Reading, Pa., 19-21, Scranton 23-25.
FATTY FELIX (Burt Jacobs, mgr.): Jacksonville, Ill., 24.
FAUST (Porter J. White's): Onaway, Mich., Oct. 17, Gaylord 18, Petoskey 19, Boyne City 20, Traverse City 21, Stanton 23, Mt. Pleasant 24, Alma 25, St. Johns 26, Lowell 27, Muskegon 28.
FAVERSHAM, WILLIAM: Chicago, Ill., Oct. 16-28.
FIGHTING FATE (William Ryno, mgr.): New York city Oct. 16-21.
FISKE, MRS., AND THE MANHATTAN COMPANY (Harrison Grey Fiske, mgr.): Philadelphia, Pa., Oct. 16-28.
FOR HER SAKE (Louis A. Elliott, mgr.: Springfield, Minn., Oct. 17, Tracy 18, Marshall 19, Litchburg 20, Wilmar 21, Canby 23, Watertown, S. D., 24, Brookings 25, Lake Preston 26, Dell Rapids 27, Flandeau 28.
FOR HIS BROTHER'S CRIME (D. D. Sears, mgr.): Baltimore, Md., Oct. 16-21.
GALLAND, BERTHA: Newark, N. J., Oct. 23-28.
GALLATIN, ALBERTA (Kane, Shipman and Colbin, mgrs.): McConnelsville, O., Oct. 17, Zanesville 18, Lancaster 19, Chillicothe 20, Portsmouth 21, Lexington, Ky., 24, Frankfort 25, Louisville 26-28.
GAY NEW YORK (Charles Barton, mgr.): Detroit, Mich., Oct. 15-Nov. 4.
GILMORE, BARNEY: Philadelphia, Pa., Oct. 16-21, New York city 23-28.
GILMORE, PAUL (Jules Murry, mgr.): Greensburg, Pa., Oct. 17, Fairmont, W. Va., 18, Clarksburg 19, East Liverpool, O., 20, Wheeling, W. Va., 21, Butler, Pa., 23, Ridgway 24, Bradford 25, Erie 26, Meadville 27, Akron, O., 28.
GOODWIN, NAT C.: Philadelphia, Pa., Oct. 23-Nov. 4.
GRIFFITH, JOHN: Bucyrus, O., Oct. 17, Ottawa 18, Van Wert 19, Celina 20, Lebanon 21, London 23, Lancaster 24, Circleville 25, Chillicothe 26, Marietta 27, Jackson 28.
HACKETT, JAMES K., AND MARY MANNERING: New York city Sept. 25—indefinite.
HALL, HOWARD (Henry Pierson, mgr.): Dayton, O., Oct. 16-18, Indianapolis, Ind., 19-21, St. Louis, Mo., 22-28.
HALL, JESSIE MAE: Albany, N. Y., Oct. 16-18, Cohoes 19, Utica 20, 21, New York city 23-28.
HANFORD, CHARLES B. (F. Lawrence Weber, mgr.): Alton, Ill., Oct. 17, Jacksonville 18, Springfield 19, Decatur 20, Peoria 21, Joliet 23, Rockford 24, Elgin 25, Aurora 26, Ottawa 27, Kewanee 28.
HANS HANSON (James T. McAlpin, mgr.): Antigo, Wis., Oct. 17, Clintonville 18, Shawano 19, Oconto 20, Kaukauna 21, Juneau 23, Jefferson 24, Fort Atkinson 25, Harvard, Ill., 26, Earlville 27, Mendota 28, Spring Valley 29.
HAPPY HOOLIGAN (Frazee and Browne's): Arkadelphia, Ark., Oct. 17, Hope 18.
HEARTS OF GOLD (Phil Hunt, mgr.): Rochester, N. Y., Oct. 16-18, Syracuse 19-21, Philadelphia, Pa., 23-28.
HENDRICKS, BEN (Wm. Gray, mgr.): Adrian, Mich., Oct. 17, Mt. Clemens 18, Port Huron 19, Sarnia, Can., 20, Saginaw, Mich., 21.
HER FATAL SIN (A. J. McAvoy, mgr.): Kokomo, Ind., Oct. 21.
HER FIRST FALSE STEP: Cleveland, O., Oct. 15-21.
HER ONLY SIN (Lincoln J. Carter's): Aurora, Ill., Oct. 18, La Salle 19, Ottawa 20, Joliet 21, Peoria 22, Princeton 23, Kewanee 24, Dixon 25, Sterling 26, Freeport 27, Clinton, Ia., 28.
HER WEDDING DAY (James Wall, mgr.): Chicago, Ill., Oct. 15-Nov. 4.
HIS FATHER'S SIN (Jed Carleton, mgr.): Lucas, Ia., Oct. 17, Humeston 19, Corydon 20, Moravia 23, Buxton 25, Eddyville 26, Knoxville 27, Pella 28, Monroe 30, Prairie City 31, Dallas Center, Nov. 1, Adel 2, Panora 3, Guthrie Centre 4, Stuart 6.
HIGGINS, DAVID (R. D. Starr, mgr.): Waukegan, Ill., Oct. 17, South Bend, Ind., 18, Elkhart 19, Kendallville 20, Fort Wayne 21.
HOLLAND, MILDRED: Huntington, W. Va., Oct. 17, Portsmouth, O., 18, Maysville, Ky., 19, Middletown, O., 20, Dayton 21, Springfield 24, Muncie, Ind., 25, Anderson 26, Elwood 27, Kokomo 28.
HOME FOLKS: Des Moines, Ia., Oct. 19-21, Sioux City 26, 27.
HONEST HEARTS (Klimt and Gazzolo, props.; William Marble, Jr., mgr.): Portland, Ore., Oct. 15-21, Salem 22, Oregon City 24, Eugene 25, Albany 26, Corvallis 27, Roseburg 29, Grants Pass 30, Medford 31.
HOOLIGAN IN NEW YORK (Frazee and Brown, mgrs.): Arkadelphia, Ark., Oct. 17, Hope 18.
HOOLIGAN'S TROUBLES (A. J. Aylesworth, mgr.): Alberta, Can., Oct. 20, Calgary 21, Mac Leod 23, Pincher Creek 24, Fernie, B. C., 25, Cranbrook 26, 27, Moyie 28, Nelson 30, Grand Forks 31.
HOW BAXTER BUTTED IN: Norfolk, Va., Oct. 20.
HOW HEARTS ARE BROKEN (J. R. Clifford, mgr.): Jackson, Mich., Oct. 18, Toledo, O., 19-21.
HUMAN HEARTS (Southern; Jay Simms, mgr.): Brunswick, Ga., Oct. 17, Valdosta 18, Bainbridge 19, Albany 20, Americus 21.
HUMAN HEARTS (Eastern; Jesse M. Blanchard, mgr.): Wilkesbarre, Pa., Oct. 16-18, Scranton 19-21.
HUMAN HEARTS (Western; Wm. Franklin Riley, mgr.): Chicago, Ill., Oct. 15-21, Davenport, Ia., 22, Muscatine 23, Iowa City 24, Cedar Rapids 25, Des Moines 26-28.
HUNTINGS, THE (Harry Dull, mgr.): Youngstown, O., Oct. 21, Greenville, Pa., 24, McKeesport 30.
IN THE LAND OF COTTON: Marlboro, Mass., Oct. 24.
I. O. U.: Davenport, Ia., Oct. 17, Rock Island, Ill., 18, Peoria 19, Joliet 20, Waukegan 21, Milwaukee, Wis., 22-28.
IN OLD KENTUCKY (W. C. Ware, mgr.): York, Neb., Oct. 17, Columbus 18, David City 19, Logan 20, Missouri Valley, Ia., 21.
IN NEW YORK TOWN: Philadelphia, Pa., Oct. 16-21.
JAMES, LOUIS: Birmingham, Ala., Oct. 16, 17, Mobile 18, 19, Vicksburg, Miss., 20, Jackson 21.
JEFFERSON, THOMAS: New York city, Oct. 9-21.
JERRY FROM KERRY: Park River, N. D., Oct. 17, Larimore 18, Michigan City 19, Lakota 20, Edmore 21, Devils Lake 22.
JUST OUT OF COLLEGE: New York city, Sept. 25—indefinite.
KALICH, BERTHA (Harrison Grey Fiske, mgr.): New York city, Oct 23—indefinite.
KENDALL, EZRA: Louisville, Ky., Oct. 16-18, Lexington 19, Indianapolis, Ind., 20, 21, Terre Haute 22, Decatur, Ill., 24, Springfield 25, Bloomington 26, Peoria 27, Danville 28.
KING OF THE OPIUM RING: Chicago, Ill., Oct. 9-21.
KING OF TRAMPS (Eastern Empire Amusement Co., mgrs.): Piedmont, W. Va., Oct. 17, Mt. Pleasant 18, Scottdale, Pa., 19, Connellsville 20, Uniontown 21, Belle Vernon 23, Monongahela 24, Washington 25, Waynesburg 26, Cannonsburg 27, New Kensington, 29, Leechburg 30, Vandergrift 31.
LACKAYE, Wilton (Wm. A. Brady, mgr.): Salt Lake, U., Oct. 19-21, Grand Junction 23, Leadville, Col., 24, Pueblo 25, Colorado Springs 26, Victor 27, Cripple Creek 28.
LORAINE, ROBERT: New York city Sept. 5—indefinite.
LORIMER, WRIGHT (Wm. A. Brady, mgr.): Worcester, Mass., Oct. 16-21, Pittsburgh, Pa., 23-28.
LOST IN A BIG CITY (A. H. Woods, mgr.): Scranton, Pa., Oct 16-18, Wilkesbarre 19-21, Jersey City, N. J., 23-28.
LYMAN TWINS (Lyman Bros., mgrs.): Columbus, Neb., Oct. 17, Fremont 18.
McFADDEN'S FLATS (Thos. H. Henry, mgr.): San Antonio, Tex., Oct. 17, Waco 18, Ft. Worth 19, Dallas 20, Shreveport, La., 21, Texarkana 23, Pine Bluff, Ark., 24.
MANSFIELD, RICHARD: Chicago Ill., Oct 10-Nov. 4.
MAGNUS, R. R. (Geo. C. Dent, mgr.): Madison, Wis., Oct. 17, Platteville 18, Lancaster 19, Boscobel 20, Richland Centre 21, Portage 22.
MALONEY'S WEDDING DAY (Ira R. Haynes, mgr.): Orangeburg, S. C., Oct. 17, Sumter 18.
MASON AND MASON: Birmingham, Ala., Oct. 16-21, Nashville, Tenn., 23-28.
MELVILLE, ROSE (J. R. Stirling, mgr.): Ft. Wayne, Ind., Oct. 17, Logansport 18, Terre Haute 19, Springfield, Ill., 20, Jackson 21, St. Louis 22-28.
MIDNIGHT IN NEW YORK: Jacksonville, Ill., Oct. 26.
MONG, WILLIAM V. (Harry Bubb, mgr.): Henderson, Ky., Oct. 17, Canal Dover, O., 18, Uhrichsville 19, New Lexington 20, Athens 21, Lincoln, Ill., 25.
MORE TO BE PITIED THAN SCORNED: Philadelphia, Pa., Oct. 16-21.
MORRISON, LEWIS (Wallace Sackett, mgr.): Montpelier, Vt., Oct. 17, Brattleboro 18, North Adams, Mass., 19, Pittsfield 20, Bennington, Vt., 21.
MORTIMER, LILLIAN (No Mother to Guide Her; Decker and Veronee, mgrs.): Buffalo, N. Y., Oct. 15-21, Toronto, Can., 22-28.
MORTONS, THE FOUR (Percy G. Williams, mgr.): Jersey City, N. J., Oct. 16-21.
MRS. LEFFINGWELL'S BOOTS: St. Louis, Mo., Oct. 16-21.
MRS. TEMPLE'S TELEGRAM: Baltimore, Md., Oct. 16-21.
MRS. WIGGS OF THE CABBAGE PATCH: Minneapolis, Minn., Oct. 15-18, St. Paul, 19-21.
MURPHY, JOSEPH (Geo. Kennedy, mgr.): Berlin, Can., Oct. 17, Brantford 18, Stratford 19, St. Thomas 20, London 21, Chatham 23, Woodstock 24, Galt 25, Hamilton 26, 27, St. Catherines 28.
MURPHY, TIM: Springfield, Ill., Oct. 17, Joplin, Mo., 18, Ft. Scott, Kan., 19, Sedalia, Mo., 20, Atchison, Kan., 21.
MURRAY AND MACK (Ollie Mack and Joe M. Spears, mgrs.): Waxahatchie, Tex., Oct. 17, McKinney 18, Denison 19, Greenville 20, Marshall 21, Hot Springs, Ark., 23, Little Rock 24, Pine Bluff 25, Helena 26, Marianna 27.
MY FRIEND FROM ARKANSAW: Weatherford, Okla., Oct. 18, Hobart 19, Mangum 20, Andarko 21.
MY WIFE'S FAMILY (Western; W. McGowan, mgr.): Milwaukee, Wis., Oct. 15-21, Waukegan 22, Soldier's Home 23, Laporte, Ind., 24, Michigan City 25, Elkhart 26, Warsaw 27, Hartford City 28.
NELS NELSON (Perry and Pressly, mgrs.): Litchville, N. D., Oct. 17, Marion 18.
NETHERSOLE, OLGA (C. B. Dillingham, mgr.): Washington, D. C., Oct. 23-28.
NETTIE THE NEWSGIRL (Gould and Freed, mgrs.): Camden, N. J., Oct. 17-19, Wilmington, Del., 20-22, Waterbury, Conn., 23, Bridgeport 24, 25, Hartford 26-28.
OLCOTT, CHAUNCEY (Augustus Piton, mgr.): New York city Oct. 2-21.
OLD ARKANSAW (V. E. Lambert, mgr.) Wausau, Wis., Oct. 17, Oakland 18, Ashland 20, Wahoo 21, Central City, Neb., Nov. 1, St. Paul 2, Grand Island 3, Lexington 4.
OLE OLSON: Phillipsburgh, Pa., Oct. 18.
ON THE BRIDGE AT MIDNIGHT (Eastern; Klimt and Gazzolo, props.; Fred Walton, mgr): Barre, Can., Oct. 17, Gault 18, Brantford 19, St. Catherines 20, Niagara Falls, N. Y., 21.
ON THE BRIDGE AT MIDNIGHT (Western; Klimt and Gazzolo, props.; Daniel Reed, mgr.): Ashland, Ore., Oct. 17, Red Bluff 18, Oroville 19, Santa Rosa, Cal., 20, Vallejo 21, Batavia 23, Palmyra 24, Newark 25, Lyons 26, Clyde 27, 28, San Jose 29-31.
OUR NEW MINISTER (Miller and Conyers, mgrs.): Streator, Ill., Oct. 17, Goshen, Ind., 18, Delphos 19, Marion 20, Lima 21, Detroit, Mich., 22-28.
OVER NIAGARA FALLS (A; John P. Barrett, mgr.): Nelsonville, O., Oct. 19, Logan 20, Lancaster 21, Newark 23, Coshocton 24, Urichsville 25, New Philadelphia 26, Sugar Creek 27, Massillon 28.
PATTON, W. B. (J. M. Stout, mgr): Grinnell, Ia., Oct. 17, Oskaloosa 18, Ottumwa 21, Centerville 23.
PECK'S BAD BOY (Heath and Farren, mgrs.): Conshohocken, Pa., Oct. 17, West Chester 18, Ephrata 19, Lancaster 20, York 21, Waynesboro 24.
POLLY PRIMROSE: Las Vegas, N. Y., Oct. 28.
PRETTY PEGGY: Cleveland, O., Oct. 16-21, Norwalk 23, Defiance 24, Huntington, Ind., 25, Marion 26, Muncie 27, Anderson 28.
QUEEN OF THE CONVICTS: Hoboken, N. J., Oct. 16-21.
QUEEN OF THE HIGHBINDERS (A. H. Woods, mgr.): New York city Oct. 16-21, Philadelphia, Pa., 23-28.
QUEEN OF THE WHITE SLAVES (A. H. Woods, mgr.): St. Louis, Mo., Oct. 16-21, Chicago, Ill., 22-28.
RAYS, THE (E. D. Stair, mgr.): Buffalo, N. Y., Oct. 16-21.
ROBSON, ELEANOR (Liebler and Co., mgrs.): Oakland, Cal., Oct. 23-25, San Jose 26, Stockton 27, Sacramento 28.
ROSS, THOMAS: Youngstown, O., Oct. 17, Wheeling, W. Va., 18, Columbus O., 19, Dayton 20, Toledo 21.
RUDOLPH AND ADOLPH: Franklin, Pa., Oct. 17, Niles, O., 18, Leetonia 19, Alliance 20, Bellaire 21.
SANDY BOTTOM (Hampton and Hopkins, mgrs.): Shawnee, O., Oct. 19, Marietta 20, St. Marys, W. Va., 23, Sistersville 24, New Martinsville 25, Clarksburg 26, Mannington 27, Grafton 28.
SECRET SERVICE (A. H. Woods, mgr.): Toledo, O., Oct. 16-18, Detroit, Mich., 22-28.
SHADOWS ON THE HEARTH (Arthur C. Aiston, mgr.): Sedalia, Mo., Oct. 17, Warrensburg 18, Boonville 19, Leavenworth, Kan., 20, St. Joseph, Mo., 21, Kansas City 22-Nov. 4.
SHEA, THOMAS E. (Nixon and Zimmerman, mgrs.): Boston, Mass., Oct. 9-21, Providence, R. I., 23-28.
SHE DARED TO DO RIGHT (Eastern; Jas. H. Wallick Amusement Co., mgrs.): Baltimore, Md., Oct. 16-21.
SHE DARED TO DO RIGHT (Western; Jas. H. Wallick Amusement Co., mgrs.): Chicago, Ill., Oct. 15-Nov. 4.
SHERLOCK HOLMES (Gus Bothner and Robt. Campbell, mgrs.): Boston, Mass., Oct. 16-21, Springfield 23, Troy, N. Y., 24, Amsterdam 25, Albany 26-28.
SHOOTING THE CHUTES (Davis Bros., mgrs.): Kenton, O., Oct. 17, Springfield 18, Troy 19, Bellefontaine 20, Van Wert 21.
SIDNEY, GEORGE (E. D. Stair, mgr.): Cincinnati, O., Oct. 15-21.
SI PLUNKARD (W. A. Junker, mgr.): Denver, Col., Oct. 15-21.
SI STEBBINS (England Amusement Co., mgrs.): Johnstown, Pa., Oct. 17, Windber 18, Vandergrift 21, Blairsville 23, York 25, Norristown 26, Easton 27, Pottstown 28.
SKINNER, OTIS (Will R. Antisdel, mgr.): Buffalo, N. Y., Oct. 16-18.
SKY FARM: Buffalo, N. Y., Oct. 16-18, Ithaca 19, Rochester 20, 21.
SOTHERN-MARLOWE: New York city, Oct. 16-Nov. 4.
SULLY, DANIEL (Willis E. Boyer, mgr.): Stevens Point, Wis., 17, Wausau 18, Merrill 19, Rhinelander 20, Escanaba, Mich., 21, Marquette 23, Ishpeming 24, Calumet 25, Hancock, 26, Ashland, Wis., 27, Duluth, Minn., 28, Hibbing 29, Superior, Wis., 30, Brainerd, Minn., 31.
TEXAS: Green Bay, Wis., Oct. 17, Wausau 18, Ashland 19, Superior 20, Duluth, Minn., 21.
THE BANKER'S CHILD (Harry Shannon, mgr.): Lone Tree, Ia., Oct. 17, Sigourney 18, Pella 19, Buxton 20, Bussey 21, Hiteman, 23, Eldon 25, Keosuqua 28.
THE BOWERY NEWSGIRL (Riess and Totten, mgrs.): Galion, O., Oct. 17, Gibsonburg 18, Bluffton 19, Leipsic 20, Defiance 21, Decatur, Ind., 23, Hartford City, 24, Warren 25.
THE BOY BEHIND THE GUN (W. W. Woolfolk, mgr.): Cincinnati, O., Oct. 16-21, Louisville, Ky., 22-28.
THE COLLEGE WIDOW (Eastern; Henry W. Savage, mgr.): Boston, Mass., Sept. 18—indefinite.
THE COLLEGE WIDOW (Western; Henry W. Savage, mgr.): Lexington, Ky., Oct. 17, Knoxville, Tenn., 18, Chattanooga 19, Nashville, 20, 21, Memphis 23, Birmingham, Ala., 24, 25, Atlanta Ga., 26, Montgomery, Ala., 27, Pensacola, Fla., 28.
THE CONVICT'S DAUGHTER: Minot, N. D., Oct. 17, Leeds 18, Devil's Lake 19, Crary 20, Larimer 21, Crookston, Minn., 23, Grand Forks 24.
THE COUNTY CHAIRMAN (Eastern; Henry W. Savage, mgr.): Baltimore, Md., Oct. 16-21, Washington, D. C., 23-28.
THE CROSSING: Toledo, O., Oct. 16, 17, Dayton 18, 19, Columbus 20, 21, Indianapolis, Ind., 23-28.
THE DEVIL'S AUCTION: Canton, O., Oct. 18, Massillon 19, Akron 20, Lorain 21.
THE DUKE OF KILLICRANKIE: Montreal, Can., Oct. 16-21, Ottawa, 23, 24.
THE ELEVENTH HOUR (Charles A. Sellon, mgr.): North Baltimore, O., Oct. 17, Fostoria 18, Upper Sandusky 19, Kenton 20, Mansfield 21, Chicago Junction 23.
THE ERRAND BOY (P. H. Sullivan Amusement Co., mgrs.): Brooklyn, N. Y., Oct. 16-21, Boston, Mass., 23-28, New York city Nov. 1-4.
THE EYE WITNESS (Edmund Manley, mgr.): Columbus, O., Oct. 16-18, Dayton 19, Toledo 22-25, Adrian, Mich., 26, Jackson 27, Lansing 28.
THE FATAL WEDDING: Galesburg Ill., Nov. 1, Ottawa 2, Aurora 3, Radford 4.
THE FLAMING ARROW (W. F. Jackson, mgr.): Akron, O., Oct. 17, Youngstown 18, Salem 19, Hannon 20, Beaver Falls 21, Buffalo, N. Y., 23-28.
THE GAY MATINEE GIRL: St. John, N. B., Oct. 16-18, Fredericton 19, Woodstock 20, Houlton, Me., 21.
THE GIRL FROM MARS (Tuck and Marks, mgrs.): Hoopeston, Ill., Oct. 17.
THE GIRL FROM SWEDEN: Crookston, Minn., Oct. 21, Grand Forks, N. D., 23.
THE HEART OF CHICAGO (John Whiteley, mgr.): Sarnia, Can., Oct. 17, Port Huron, Mich., 18, Flint 19, Eaton Rapids 20, Battle Creek 21, Jackson 23, Coldwater 24, Hillsdale 25, Angola, Ind., 26, Fort Wayne 27, Auburn 28, Kendallville 30.
THE HEIR TO THE HOORAH: Chicago, Ill., Oct. 15-28.
THE GYPSY GIRL: Philadelphia, Pa., Oct. 16-21.
THE HOLY CITY (East; Gordon and Bennett, props.; Edward Taylor, mgr.): McKeesport, Pa., Oct. 17, Monessen 18, Belle Vernon 19, Uniontown 20, Morgantown, W. Va., 21, Fairmount 23.
THE HOLY CITY (West; Gordon and Bennett, props.; Henry M. Blackaller, mgr.): Rochester, Minn., Oct. 17, Mankato 18, Blue Earth 19, Fairmont 20, Tracy 21, Brookings 22.
THE HOOSIER GIRL (Gus Cohen, mgr.): Van Buren, Ind., Oct. 17, Butler 18, Garret 19, Auburn 20, Jackson, Mich., 21, Wyandotte 22, Pontiac 23, Flint 24, Lansing 25, Charlotte 26, Battle Creek 27, Kalamazoo 28.
THE HOUSE OF MYSTERY (Mittenthal Brothers Amusement Co., mgrs.): Chicago, Ill., Oct. 15-21, Muskegon, Mich., 22, Kalamazoo 23, Ft. Wayne, Ind., 24, Peru 25, Lafayette 26, Terre Haute 27, 28.
THE IRISH PAWNBROKERS (Ollie Mack and Joe W. Spears, mgrs.): Greenville, Mich., Oct. 17, Ionia 18, St. Johns 19, Charlotte 20, Fowler 21, Owosso 23, East Tawas 24.
THE LIGHTHOUSE BY THE SEA (Vance and Sullivan, mgrs.): Holyoke, Mass., Oct. 16-18, Hartford, Conn., 23, 24, New Britain 25, Waterbury 27, 28, New York city 30-Nov. 4.
THE LITTLE HOMESTEAD (Wm. Macauley, mgr.): Brunswick, Mo., Oct. 17, Lexington 18, Richmond 19, St. Marys, Kan., 20, Manhattan 21, Topeka 23, Ottawa 25, Garnett 25, Iola 26, Ft. Scott 27, Pittsburg 28.
THE LITTLE RED SCHOOL HOUSE (J. A. West, mgr.): Muncie, Ind., Oct. 17, Union City 18, St. Marys, O., 21, Delphos 23, Columbus 24, Upper Sandusky 25, Bucyrus 26, Marion 27, Xenia 28, London 30, Cedarville 31.
THE MISSOURI GIRL (Eastern; Geo. Bedee, mgr.): Hammondsport, N. Y., Oct. 17, Penn Yan 18, Canandaigua 19, Dundee 20, Waverly 21, Wellsboro 23, Galeton 24, Coudersport 25, Smithport 26, Mt. Jewett 27, Johnsonburg 28, St. Marys 30, Reynoldsville 31.
THE MISSOURI GIRL (Western; Merle H. Norton, mgr.): Bottineau, N. D., Oct. 17, Willow City 18, Rugby 19, Minot 20, Bowbells 21, Kenmare 23, Harvey 24, Carrington 25, Valley City 26, Casselton 27, Lisbon 28, LaMoure 30, Dickinson 2, Glendive, Mont., 3.
THE NINETY AND NINE: Brooklyn, N. Y., Oct. 16-21, Baltimore, Md., 23-28.
THE OLD CLOTHES MAN (Rowland and Clifford, mgrs.): Bellefontaine, O., Oct. 17, Lima 18, Crestline 19, Bucyrus 20, Sandusky 21.
THE PARSON'S WIFE: St. Mary's, Pa., Oct. 17, Du Bois 18, Philipsburg 19, Sunbury 20, Pittston 21.
THE PRICE OF LOVE (Weed and Stout, mgrs.): Wauseon, O., Oct. 17, Napoleon 18, Defiance 19, Angola, Ind., 20, Bluffton 21.
THE PUMPKIN HUSKER (W. T. Derthick, mgr.): Monett, Mo., Oct. 17, Carthage 18, Webb City 19, Galena, Kan., 20, Joplin, Mo., 21.
THE RUNAWAYS (F. Ray Comstock, mgr.): Moberly, Mo., Oct. 17, Hannibal 18, Quincy 19, Keokuk, Ia., 20, Canton 21.
THE SEMINARY GIRL: Piqua, O., Oct. 17, Wapakoneta 18, Norwalk 19, Lorain 20, Elgin 21, Cleveland 23-28.
THE SHADOW BEHIND THE THRONE (Leander de Cordova; Jos. P. Harris, mgr.): Syracuse, N. Y., Oct. 16-18, Rochester 19-21, Bridgeport, Conn., 23, Plainfield, N. J., 24, Trenton 25, Hoboken 26-28.
THE SIGN OF THE CROSS (Wade L. Morton, mgr.): Marlboro, Mass., Oct. 19, New London, Conn., 20, Meriden 21, Derby 23, Paterson, N. J., 24, 25, Poughkeepsie, N. Y., 26, Newburg 27, Peekskill 28, New York city 30-Nov. 4.
THE SIGN OF THE FOUR (Berger and Craerin, mgrs.): Greensboro, N. C., Oct. 17, Danville, Va., 19, Concord, N. C., 20, Charlotte 21.
THE SQUAW MAN: Chicago, Ill., Oct. 16-Nov. 4.
THE TRAIN ROBBERS (Ben Le Rush, mgr.): Waterloo, Ind., Oct. 18, Decatur 19, Dunkirk 20, Hartford City 21, Ft. Wayne 23, 24, Peru 26, Kokomo 27, Elwood 28.
THE TRUTH TELLER (Fred G. Berger, mgr.): Boston, Mass., Oct. 9-28.
THE TWO SISTERS (C. H. Smith, mgr.): Sydney, N. S., Oct. 17, 18, Glace Bay 19, 20, Pictou 23, Spring Hill 24, Amherst 25, Sackville 26, Moncton, N. B., 27, Chatham 28, Fredericton 31, Woodstock 1.
THE VIRGINIAN: New York city Oct. 9-28.
THE VILLAGE PARSON: Lock Haven, Pa., Oct. 17, Renova, 18, Punxsutawney 19, Barnesboro 20, Altoona 21.
THE VOLUNTEER ORGANIST: Colorado Springs, Col., Oct. 17, Pueblo 18, La Junta 19, Topeka, Kan., 21, Fremont 30.
THE WINDY CITY: York, Pa., Oct. 17, Manheim 18, Ephrata 19, Carlisle 20, Columbia 21.
THE YOUNGER BROTHERS (Ray E. Weed, mgr.): Rockford, Ill., 17, Elgin 18, Hammond, Ind., 19.
THE WAY OF THE TRANSGRESSOR: Newark, N. J., Oct. 16-21.
THE WINNING HAND (E. P. Delanan, mgr.): Bronson, Mich., Oct. 20.
THE WOMAN IN THE CASE: Sharon, Pa., Oct. 17, East Liverpool, O., 18, Steubenville 19, Bellaire 20, Cambridge 21, Parkersburg, W. Va., 23, Marietta, O., 24, Athens 25, Lancaster 26, Richmond, Ind., 27, Marion 28, Huntington 30, Ft. Wayne 31.
THAT LITTLE SWEDE (Frank Hopkins, mgr.): Denlap, Neb., Oct. 17, Dennison, Ia., 18, Manning 19, Onawa 20, Sioux City 21, Lemar 22.
THOU SHALT NOT KILL (Frederick Schwartz, mgr.): Lexington, Ky., Oct. 17, Danville, Ill., 18.
THURSTON, ADELAIDE (Francis Hope, mgr.): Battle Creek, Mich., Oct. 17, Flint 18, Saginaw 19, Bay City 20, Cadillac 21, Manistee 23, Petoskey 24, Cheboygan 25, Sault Ste Marie 26, Manistique 27, Marquette 28.
THOMPSON, DENMAN: Boston, Mass., Oct. 9-Nov. 4.
TO DIE AT DAWN: Ellwood City, Pa., Oct. 17, Beaver Falls 18, Lisbon, O., 19, Rochester 20, Steubenville 21.
TOO PROUD TO BEG (Fred Kimball, mgr.): Kingston, Can., Oct. 17, Brockville 18, Ottawa 19-21, Gouverneur 23, Canton 24, Utica, N. Y., 27, 28.
TRACKED AROUND THE WORLD (A. H. Woods, mgr.): Bridgeport, Conn., Oct. 17, Hartford 19, Hoboken, N. J., 23-25, Jersey City 30-Nov. 4.
TRESCOTT, VIRGINIA DREW (Jos Shipman, mgr.): Holyoke, Mass., Oct. 17, Hudson, N. Y., 19, Kingston 20, Oswego 21.
TWO LITTLE WAIFS: Jackson, Mich., Oct. 17, Tecumseh 18, Monroe 19, Bowling Green, O., 20, Findlay 21, North Baltimore 23, Lima 24, Marion 25, Urbana 27, Springfield 28.
UNCLE JOSH PERKINS (Western; H. H. Frazee, prop.): Baker City, Ore., Oct. 17, Weiser, Ida., 18, Boise City 19, Pocatello 20, Ogden, U., 21, Salt Lake City 22-28.
UNCLE JOSH PERKINS (Eastern; H. H. Frazee, prop.): Gainesville, Tex., Oct. 17, Van Alstyne 18, Pilot Point 20, Weatherford 21, Stephenville 24, Comanche 25, Coleman 26, Ballinger 27, San Angelo 28.
UNCLE JOSH SPRUCEBY (Western; E. A. Dodge, mgr.): Clifton, Ariz., Oct. 17, Morenci 18, Douglas 19, Bisbee 20, Tombstone 21.
UNCLE TOM'S CABIN (Al. W. Martin's; Ed. S. Martin, mgr.): Mason City, Ia., Oct. 17, Cedar Rapids 20, Washington 21, Fairfield 23, Beardstown, Ill., 26, East St. Louis 27.
UNCLE TOM'S CABIN (Stetson's; Grant Luce, mgr.): Pittston, Pa., Oct. 17, Plymouth 18, Olyphant 19, Forest City 20, Susquehanna 21.
UNCLE TOM'S CABIN (Stetson's; John I. Shannon, mgr.): Woodsville, N. H., Oct. 17, Barre, Vt., 18, Lebanon, N. H., 19, Windsor, Vt., 20, Claremont, N. H., 21.
UNCLE TOM'S CABIN (W. G. Dickey, mgr.): Glidden, Ia., Oct. 17, Vail 18, Dunlap 19, Woodbine 20, Logan 21, Little Sioux 23-Apr 28.
UNDER SOUTHERN SKIES (Eastern; Harry Doel Parker, mgr.): South Norwalk, Conn., Oct. 17, Bridgeport 18, Thomaston 19, New Britain 20, Waterbury 21, Willimantic 23, Putnam 24, Norwich 25, Westerly, R. I., 26, Middletown 27, Hartford 28, Woonsocket, R. I., 30, Milford, Mass., 31.
UNDER SOUTHERN SKIES (Central; Harry Doel Parker, mgr.): Independence, Ia., Oct. 17, Waterloo 18, Iowa Falls 19, Fort Dodge 20, Cherokee 21, Freemont, Neb., 23, Beatrice 24, Atchison, Kan., 25, Leavenworth 26, Lawrence 27, Ottawa 28, Topeka 29, Manhattan 30, Junction City 31.
UNDER SOUTHERN SKIES (Western; Harry Doel Parker, mgr.): Santa Cruz, Cal., Oct. 17, Watsonville 18, Monterey 19, Salinas 20, San Luis Obispo 21, Santa Barbara 23, Ventura 24, Pasadena 25, Santa Ana 26, San Diego 27, 28, Riverside 30, Redlands 31.
WALSH, BLANCHE (Wagenhals and Kemper, mgrs.): Chicago, Ill., Oct. 9-Nov. 4.
WARD, HAP (E. D. Stair, mgr.): Chicago, Ill., 15-28.
WARFIELD, DAVID: New York city Sept. 2—indefinite.
WAS SHE TO BLAME? (Harry L. Beck, mgr.): Mitchell, S. D., Oct. 17, Chamberlain 18.
WEDDED AND PARTED (Eastern; Sullivan, Harris and Woods, mgrs.): Philadelphia, Pa., Oct. 16-21, New York city Nov. 1-4.
WEDDED AND PARTED (Western; Sullivan, Harris and Woods, mgrs.): Coffeyville, Kan., Nov. 1, Parsons 2, Webb City, Mo., 3, Joplin 4, Fort Scott 5.
WEBER'S, JOSEPH M., ALL STARS: Springfield, Mass., Oct. 17, Waterbury, Conn., 18, New Haven 19, Bridgeport 20, Wilmington, Del., 21.
WELCH, JOSEPH: Minneapolis, Minn., Oct. 15-21.
WHAT WOMEN WILL DO (H. M. Holden, mgr.): Stoughton, Wis., Oct. 17, Portage 19, Beaver Dam 20, Fond Du Lac 21, Oshkosh 22, Green Bay 23, Manitowoc 24, Sheboygan 25, Plymouth 26, Woodstock, Ill., 27, Aurora 28.
KNOTT, ROSELLE (Kane, Shipman and Colvin, mgrs.): Helena, Mont., 17, Missoula 18, Wallace, Ida., 19, Spokane, Wash., 20, 21, Lewiston, Ida., 23, Moscow 24, Pullman, Wash., 25, Colfax 26, North Yakima 28.
WHEN WE WERE TWENTY-ONE (Brandon Courtney, mgr.): Milford, Mass., Oct. 17, Putnam, Conn., 18, Attleboro, Mass., 19, Newport, R. I., 20, Taunton, Mass., 21, Brockton 23, Fall River 24, Riverpoint, R. I., 25, Woonsocket 26, Norwich, Conn., 27, New Britain 28.
WHEN WOMEN LOVE (Frank W. Nason, mgr.): Conneaut, O., Oct. 17, Ashtabula 18, 19, Canal Dover, 20, Newark 21.
WHY GIRLS LEAVE HOME (Central; Vance and Sullivan, mgrs.): Boston, Mass., Oct. 23-28.
WHY WOMEN SIN (Eastern; Jno. Abbott, mgr.): Erie, Pa., Oct. 17, Niagara Falls, N. Y., 18, Dunkirk 19, Union City, Pa., 20, Oil City 21, Meadville 23.
WHY WOMEN SIN (Western; Jack F. White, mgr.): Seattle, Wash., Oct. 15-21.
WILLARD, E. S. (Chas. A. Moore, mgr.): Detroit, Mich., Oct. 16-21, Toronto 23-Nov. 4.
WILSON, AL. H. (Sidney R. Ellis, mgr.): Houston, Tex., Oct. 17, 18, Galveston 19, Beaumont 20, Lake Charles, La., 21.
WILSON, FRANCIS: St. Paul, Minn., Oct. 15-18, Minneapolis 19-21.
WOMAN AGAINST WOMAN: Florida, N. Y., Oct. 17, Monroe 18, Hamburg 19, Branchville, N. J., 20, Hackettstown 21.
WOODRUFF, FRANKLIN: Fall River, Mass., Oct. 17, Malden 18, Salem 19, Gloucester 20, Haverhill 21.
WYCKOFF, ALVIN (Geo. F. Stone, mgr.): Las Vegas, N. M., Oct. 17, Santa Fe 18, Albuquerque 19.

Gallup 20, Winslow, Ariz., 21, Williams 23, Needles, Cal., 24.
YORKE AND ADAMS: Pittsburgh, Pa., Oct. 16-21.
YORK STATE FOLKS (No. 1; Fred E. Wright, mgr.): Atlanta, Ga., Oct. 16-21, Birmingham, Ala., 23-28.
YOUNG BUFFALO: Des Moines, Ia., Oct. 16-18, Omaha, Neb., 19-21.

STOCK COMPANIES.

ALBEE (Edw. F. Albee, prop.): Pawtucket, R. I., Sept. 4—indefinite.
ALCAZAR (Belasco and Mayer, mgrs.): San Francisco, Cal.—indefinite.
BALDWIN-MELVILLE: New Orleans, La., Sept. 3—indefinite.
BELASCO (Belasco and Mayer, mgrs.): Los Angeles, Cal., Aug. 28—indefinite.
BELASCO AND MAYER: Portland, Ore., Aug. 28—indefinite.
BIJOU: Fall River, Mass.—indefinite.
BISHOP'S PLAYERS: Oakland, Cal.—indefinite.
BOWDOIN SQUARE THEATRE: Boston, Mass.—indefinite.
BUFFINGTON: Fall River, Mass.—indefinite.
BURBANK: Los Angeles, Cal.—indefinite.
CALUMET: South Chicago—indefinite.
CASTLE SQUARE: Boston, Mass.—indefinite.
CENTRAL (Belasco and Mayer, mgrs.): San Francisco, Cal.—indefinite.
DARCY AND SPECKS: Philadelphia, Pa., Sept. 4—indefinite.
DIRMER: Springfield, Mo.—indefinite.
EMPIRE: Columbus, O.—indefinite.
EMPIRE THEATRE: Boston, Mass., Sept. 4—indefinite.
FOREPAUGH: Philadelphia, Aug. 26—indefinite.
FRANKLIN SQUARE: Worcester, Mass.—indefinite.
GAGNON-POLLOCK: Roanoke, Va.—indefinite.
GARDNER THEATRE: Cleveland, O.—indefinite.
GILMORE: Springfield, Mass., Sept. 4—indefinite.
HAMILTON-THOMPSON: Lynn, Mass.—indefinite.
HOLDEN: Indianapolis, Ind.—indefinite.
HUNTINGTON-DE DEYN: Lowell, Mass.—indefinite.
GERMAN: Milwaukee, Wis., Sept. 19—indefinite.
IMPERIAL: Providence, R. I., Sept. 4—indefinite.
KERSHAW-MORRISON: Pawtucket, R. I.—indefinite.
LYCEUM: Cape May, N. J.—indefinite.
LYCEUM: Minneapolis, Minn.—indefinite.
LYCEUM: Troy, N. Y.—indefinite.
LIVINGSTON (F. H. Livingston, mgr.): Detroit, Mich.—indefinite.
MAJESTIC: San Francisco, Cal.—indefinite.
MARLOWE: Chicago, Ill., Sept. 4—indefinite.
MOORE-McCALLUM: Rochester, N. Y., Sept. 18—indefinite.
MOROSCO, OLIVER: Los Angeles, Cal., July 10—indefinite.
NEW PEOPLE'S (Fred Conrad, mgr.): Chicago, Ill., Sept. 4—indefinite.
PAYTON'S LEE AVENUE (Corse Payton, mgr.): Brooklyn, N. Y., Aug. 22—indefinite.
PEOPLE'S THEATRE: Chicago, Ill., Aug. 20—indefinite.
PLAYERS: Chicago, Ill., Aug. 27—indefinite.
PROCTOR'S FIFTH AVENUE: New York city—indefinite.
PROCTOR'S 125TH STREET: New York city—indefinite.
SHIRLEY, JESSIE: Spokane, Wash.—indefinite.
SNOW, MORTIMER: Troy, N. Y., Aug. 28—indefinite.
SPOONER (Mrs. B. S. Spooner, mgr.): Brooklyn, N. Y., Aug. 21—indefinite.
THANHOUSER: Milwaukee, Wis.—indefinite.
VALLAMONT: Williamsport, Pa.—indefinite.
WILLIAMS, MALCOLM: Worcester, Mass.—indefinite.
THEATRE FRANCAIS: Montreal, Can.—indefinite.
VERNON: Baltimore, Md., Oct. 9—indefinite.
YORKVILLE (Dave Weis, mgr.): New York city—indefinite.

REPERTOIRE COMPANIES.

AUBREY STOCK: Kingston, N. Y., Oct. 16-21, Yonkers 23-28.
BELCHER COMEDIANS: Pleasant, Kan., Oct. 16-18.
BENNETT-MOULTON (Ira E. Newhall, mgr.): Northampton, Mass., Oct. 16-21.
BENNETT-MOULTON (Will A. Partello, mgr.): Torrington, Conn., Oct 16-21, Rockville 23-28.
BENNETT-MOULTON (F. C. Twitchell, mgr.): Auburn, N. Y., Oct. 16-21.
BENNETT-MOULTON (A. P. Reed, mgr.): Titusville, Pa., Oct. 16-20, Dunkirk, N. Y., 23-28.
BENNETT SHOW: Milaca, Minn., Sept. 4—indefinite.
BENTON'S COMEDIANS: (Perce R. Benton mgr.): Guthrie, Okla., Oct. 15-21.
BRECKINRIDGE STOCK (Edwin Barrie, mgr.): Blackwell, Okla., Oct. 16-21, Perry 23-28.
BRENNEN STOCK: Maynard, Mass., Oct 16-21.
BERRY, MILES, STOCK (Miles Berry, mgr.): Bloomington, Ind., Oct. 16-21.
BRIGGS, FLOYD H. (Torbett and Wallace, mgrs.): Festus, Ill., Oct. 16-18, Malden 19-21.
BROWN, KIRK (J. F. Merrick, mgr.): New Castle, Pa., Oct. 16-21.
BUFFINGTON STOCK (D. R. Buffington, mgr.): New Bedford, Mass., Oct. 2—indefinite.
BUNTING, EMMA: Yonkers, N. Y., Oct. 16-21.
BURKE-McCANN (M. McCann, mgr.): Mauch Chunk, Pa., Oct. 16-18, Ashland 19-21, Mt. Carmel 23-28.
CARROLL COMEDY: Lonaconing, Md., Oct. 16-21.
CENTURY STOCK (W. Dick Harrison, mgr.): Creston, Ia., Oct. 20, 21, Des Moines 23-25, Boone Nov. 1-4.
CHASE-LISTER (Southern: Charles Harrison, mgr.): Fayetteville, Ark., Oct. 16-18, Fort Smith 19-21.
CHICAGO STOCK (Chas. H. RossKam, mgr.): Alliance, O., Oct. 22-28, Sharon, Pa., 29-Nov. 4.
COLONIAL STOCK: Taunton, Mass., Oct. 16-21.
COOK-CHURCH STOCK (H. W. Taylor, mgr.): North Adams, Mass., Oct. 16-21, Fitchburg 23-28.
CORNELL STOCK: Canonsburg, Pa., Oct. 16-21.
COSGROVE STOCK (John F. Cosgrove, prop.): Brockton, Mass., Oct. 16-21, Lynn 23-28.
CRADOC-NEVILLE (Chas. H. Neville, mgr.): Corry, Pa., Oct. 23-25, Olean, N. Y., 26-28.
CHAUNCEY-KEIFER (Fred Chauncey, mgr.): Rochester, Pa., Oct. 16-21, Ellwood 23-28.
DE PEW-BURDETTE STOCK (Thos. E. De Pew, mgr.): St. Augustine, Fla., Oct. 18-24, Jacksonville 25-28.
DE VONDE, CHESTER, STOCK (Phil Levy, mgr.): Norristown, Pa., Oct. 16-21, Allentown 23-28.
DUDLEY, FRANK: Water Valley, Miss., Oct. 16-21.
ELLIS, MR. AND MRS. JACK: Kennett, Mo., Oct. 16-21, Caruthersville 23-28.
EMPIRE STOCK: Cumberland, Md., Oct. 16-18.
EWING, GERTRUDE: Chickasha, I. T., Oct. 16-21, Ardmore 23-25, Gainesville, Tex., 26-28.
FENBERG COMEDY: Norwich, Conn., Oct. 16-21.
FENBERG STOCK (Will Deshon, mgr.): New Bedford, Mass., Oct. 16-21, Newport, R. I., 23-28.
FISKE, MAY: Brockton, Mass., Oct. 16-21.
FLEMING, MAMIE (W. H. Gracey, mgr.): Paterson, N. J., Oct. 16-21, Lancaster, Pa., 23-28.
FLYNN, JOSEPH J., STOCK (Eastern: Ralph A. Ward, mgr.): Rumford Falls, Me., Oct. 16-21.
FOUNTAIN THEATRE (Central: Kann and Echols, mgrs.): Emporia, Kan., Oct. 16-18, Leavenworth 19-21, Junction City 23-25, Atchison 26-28.
FULTON BROTHERS' STOCK (Jesse B. Fulton, mgr.): Beloit, Kan., Oct. 16-21, Emporia 23-29.
GARSIDE STOCK: Meadville, Pa., Oct. 16-21, Jamestown, N. Y., 23-28.
GIFFORD-HARRING: Cuba, Wis., Oct. 16-21.
GLICK STOCK: New Orleans, La., Oct. 9-Nov. 5.
HALL, DON C.: Hartford, Conn., Oct. 9-21, Providence, R. I., 23-Nov. 5.
HARTIGAN, W. H., AND ZARA PRITCHETTE (Geo. L. Marion, mgr.): Lorain, O., Oct. 23-25.
HARVEY AND GAGE COMEDY: Burlington, Vt., Oct. 16-21, Ottawa, Can., 23-28.
HAYWARD, GRACE (Tom Kress, mgr.): Pittsburgh, Kan., Oct. 15-21.
HENDERSON STOCK (W. J. and R. R. Henderson, mgrs.): Toledo, Ia., Oct. 16-21.
HENDERSON, MAUD, STOCK: Negaunee, Mich., Oct. 16-21.
HERALD SQUARE STOCK (Northern): Oldtown, Me., Oct. 16-21, Madison 23-28.
HERALD SQUARE STOCK (Southern): Beardstown, Ky., Oct. 16-21, London 23-28.
HILLMAN, MAY, STOCK (Rosener and Schnabel, mgrs.): Carbondale, Pa., Oct. 16-21, Hazleton 23-28.
HILLYER COMEDY (Clark Hillyer, mgr.): Culpepper, Va., Oct. 16-21.
HOEFFLER, JACK (Jack Hoeffler, mgr.): Burlington, Ia., Oct. 15-17.
HOLLINGSWORTH TWINS (Lew Gleason, mgr.): Hendersonville, N. C., Oct. 16-21.
HOWARD-DORSET (Geo. Howard, mgr.): Charleston, W. Va., Oct. 16-21.
HOYT'S COMEDY (H. G. Allen, mgr.): Kennett, Mo., Oct. 16-21, Marlboro, Mass., 23-28.
HUNT STOCK: Ypsilanti, Mich., Oct. 16-21.
INTERNATIONAL STOCK: Poughkeepsie, N. Y., Oct. 16-21, Schenectady 23-28.
JORDAN DRAMATIC (Jas. S. Feltz, mgr.): Atlantic, Ia., Oct. 16-21.
KARROLL, DOT: Dover, N. H., Oct. 16-21, Nashua 23-28.
KENNEDY, JAMES (O. E. Wee, mgr.): Lowell, Mass., Oct. 16-21, Salem 23-28.
KENNEDY PLAYERS: Chambersburg, Pa., Oct. 16-21.
KERKHOFF-HILLMAN STOCK (Ivan Kerkhoff, mgr.): Saline, Kan., Oct. 9-24.
KINGSLEY-RUSSELL: Bowling Green, Mo., Oct. 9-21, Carrollton 16-21.
KLARK-URBAN: McKeesport, Pa., Oct. 16-21.
LESLIE, ROSABELLE (Sim Allen, mgr.): Clearfield, Pa., Oct. 16-21, Du Bois 23-28.
LEWIS, DOROTHY (John Mac, mgr.): Rondout, N. Y., Oct. 16-21, Haverstraw 23-28.
McAULIFFE STOCK (Harry Katzes, mgr.): Port Jervis, N. Y., Oct. 16-21, New Brunswick, N. J., 23, Newburg, N. Y., 30.
McDONALD STOCK (G. W. McDonald, mgr.): Wichita, Kan., Oct. 16-21, Burger 23-28.
MANHATTAN STOCK (Salinger and Branson, mgrs.): Peekskill, N. Y., Oct. 16-21.
LONG, FRANK E., STOCK: Beloit, Wis., Oct. 16-21, Manitowoc 23-28.
MARKS BROTHERS (R. W. Marks, mgr.): Sherbrooke, Can., Oct. 16-21.
MASON, LILLIAN: Iola, Kan., Oct. 15-17, El Dorado 18, Hutchison 19-21, Lyons 23-25, Ellenwood 26-29.
MATTICE STOCK: Goshen, N. Y., Oct. 16-21.
MOREY STOCK: Abilene, Kan., Oct. 16-21.
MURRAY AND MACKEY (John J. Murray, mgr.): Wheeling, W. Va., Oct. 16-21, East Liverpool, O., 23-28.
MYRKLE-HARDER (Eugene J. Hall, mgr.): Hagerstown, Md., Oct. 16-21, Lebanon, Pa., 23-28.
MYRKLE-HARDER (W. H. Harder, mgr.): Chester, Pa., Oct. 16-21.
ORPHEUM STOCK (Edward Doyle, mgr.): Xenia, O., Oct. 16-21.
OSMAN STOCK (John Osman, mgr.): Weldon, N. C., Oct. 23-28.
PARKER'S PLAYERS: Aberdeen, S. D., Oct. 16-21.
PHELAN STOCK: Lawrence, Mass., Oct. 16-21.
PURNELL, KATHRYN (W. D. Fitzgerald, mgr.): Jamestown, N. Y., Oct. 16-21, Auburn 23-28.
RATHBUN-MANN: Derby, Conn., Oct. 16-21.
ROE COMEDY: Pittsfield, Mass., Oct. 16-21.
ROE STOCK: Biddeford, Me., Oct. 16-21.
RUNKEL, CORINNE, STOCK (M. Runkel, mgr.): Wilmington, N. C., Oct. 16-21, Darlington 23-28.
RYAN STOCK (Daniel R. Ryan, mgr.): Richmond, Va., Oct. 16-21.
STARR COMEDY: Whitney Point, N. Y., Oct. 16-21.
SHARPLEY THEATRE (Add. J. Sharpley, mgr.): Missoula, Mont., Oct. 15-21, Butte 22-Nov. 4.
SITES STOCK: Blackstone, Va., Oct. 16-21.
SUMMERS STOCK: La Prairie, Can., Oct 16-21.
SWAIN, MACK THEATRE: Pomeroy, Wash., Oct. 16-19, Lewiston, Ida., 20-22, Wallace 23-28.
TAYLOR, ALBERT (Harry Elting, mgr.): Denton, Tex., Oct. 16, 17, Whitewright 18, 19, Sulphur Springs 20, 21, Greenville 23, 24, Shreveport, La., 25, 26, Monroe 27, 28.
TEMPEST, J. L.: Crisfield, Va., Oct. 16-21.
TUCKER, ETHEL (Mack Brothers, mgrs.): El Paso, Tex., Oct. 8-22.
TURNER, CLARA (Ira W. Jackson, mgr.): Lynn, Mass., Oct. 16-21, Haverhill 23-28.
VAN DYKE AND EATON (F. Mack, mgr.): Hannibal, Mo., Oct. 16-28, Sedalia 29-Nov. 4.
VIA STOCK (E. G. Via, mgr.): Bowling Green, Ky., Oct. 16-21.
WALLACK'S THEATRE (Dubinsky Brothers, mgrs.): Dubuque, Ia., Oct. 16-18, Iowa City 19-21.
WARNER COMEDY (Ben R. Warner, mgr.): Bimidji, Minn., Oct. 23-28.
WEIGHTS COMEDY: Scottdale, Pa., Oct. 23-28.
WINNINGER BROTHERS' OWN (Frank Winninger, mgr.): Faribault, Minn., Oct. 16-21, Eau Claire, Wis., 23-30.
WOODRUFF, DORA (J. D. Kilgore, mgr.): Litchfield, Ky., Oct. 16-21, Central City 23-28.
YOUNG, EDWIN: Wallace, W. Va., Oct. 16, 17, Salem 18-21.

OPERA AND EXTRAVAGANZA.

BABES IN THE WOOD: Pittsburgh, Pa., Oct. 16-28.
BELL, DIGBY (Sylvester Maguire, mgr.): Toronto, Can., Oct. 16-18, Buffalo, N. Y., 19-21.
BABES IN TOYLAND (Hamlin, Mitchell and Fields, mgrs.): St. Louis, Mo., Oct. 15-21.
BABES IN TOYLAND (Wells, Dunne and Harlan, mgrs.): Montgomery, Ala., Oct. 17, Selma 18, Birmingham 19, Atlanta, Ga., 20, 21.
CAHILL, MARIE (D. V. Arthur, mgr.): Cleveland, O., Oct. 16-21.
COHAN, GEORGE M.: Philadelphia, Pa., Oct. 16-28.
DANIELS, FRANK: Omaha, Neb., Oct. 17, 18, Kansas City, Mo., 19-21.
DESHON, FRANK: Greenfield, Tex., Oct. 17, Bristol 18, Bluefield, W. Va., 19, Roanoke, Va., 20, Lynchburg 21.
ECHOES FROM BROADWAY (E. D. Shaw mgr.): Scottdale, Pa., Oct. 17, Latrobe 19, Irwin 20.
ENGLISH GRAND OPERA (Henry W. Savage, mgr.): Hartford, Conn., Oct. 17, 18, New Haven 19, Springfield, Mass., 20, 21.
FANTANA (Shubert Bros., mgrs.): Chicago, Ill., Oct. 2-28.
FLORODORA (C. Riggs, mgr.): Marquette, Mich., Oct. 17, Calumet 18, Hancock 19, Ishpeming 20, Menominee 21, Wausau 22, Merrill, Wis., 23, Green Bay 24, Neenah 25, Sheboygan 26, Oshkosh 27, Appleton 28.
GIRLS WILL BE GIRLS: Brooklyn N. Y., Oct. 16-21.
GLASER, LULU: New York city Sept. 4-Oct. 21.
HEINK-SCHUMANN, MADAME: Washington, D. C., Oct. 16-21.
HIS HIGHNESS THE BEY (Walter Lindsay, mgr.): Eau Claire, Wis., Oct. 17, Red Wing, Minn., 18, Rochester 19, Albert Lea 20, Mason City, Ia., 21, St. Paul 22-25, Minneapolis 26-28.
HOPPER DE WOLF (S. S. Shubert Amusement Co., mgrs.): New York city Oct 2—indefinite.
HUMPTY DUMPTY (Ernest Cooke, mgr.): Wilson, N. C., Oct. 17, Dunn 18, Fayetteville 19, Laurinburg 20, Florence, S. C., 21, Camden 23.
IN TAMMANY HALL: New York city Oct. 16—indefinite.
IRVING PLACE THEATRE OPERA (H. Conried, mgr.): indefinite.
IT HAPPENED IN NORDLAND: New York city—indefinite.
JANIS, ELSIE: Kingston, Can., Oct. 20.
LITTLE JOHNNY JONES (No. 2; Chas. Stumm, mgr.): Lafayette, Ind., Oct. 17, Danville, Ill., 18, Champaign 19, Jacksonville 20, Bloomington 21.
MILLARD, LAURA, OPERA (J. C. Brocolini, mgr.): Richmond, Va., Oct. 16, 17, Danville 18, Newport News 19, Norfolk 20, 21.
MISS BOB WHITE: Charleston, S. C., Oct. 17, Columbia 18, Chester 19, Charlotte, N. C., 20, Salisbury 21, Winston-Salem 23, Raleigh 24, Petersburg, Va., 25, Newport News 26, Elizabeth City 27, Norfolk 28.
NANCY BROWN: New York city Oct. 16-21.
OLYMPIA OPERA: Anniston, Ala., Oct. 16, 17, Talladega 18, Dallas, Tex., 21-Nov. 12.
PEGGY FROM PARIS: Stockton, Cal., Oct. 17, San Jose 18, Oakland 19-21, San Francisco 23-28.
PIFF, PAFF, POUF (F. C. Whitney, mgr.): Ottawa, Kan., Oct. 17, Topeka 18, Omaha, Neb., 19-21.
POLLARD'S LILLIPUTIANS: Hamilton, Can., Oct. 16-21, Kingston 23-28.
PROFESSOR NAPOLEON (Wade and Mills Davis, mgrs.): Richmond, Va., Nov. 3, 4.
RUNNING FOR OFFICE: East Liverpool, O., Oct. 17, Salem 18, Canton 19, Mansfield 20, Akron 21.
SCHEFF, FRITZI (C. B. Dillingham, mgr.): Boston, Mass., Oct. 16-Nov. 4.
SAN TOY (John C. Fisher, mgr.): Fargo, N. D., Oct. 17, Crookston, Minn., 18, Grand Forks, N. D., 19, Winnipeg, Man., 20, 21, Brainerd, Minn., 23, West Superior, Wis., 24, Duluth, Minn. 25, Red Wing 26, Faribault 27, Rochester 28.
SIMPLE SIMON SIMPLE: Philadelphia, Pa., Oct. 9-21, Carlisle 23, Sunbury 24, Williamsport 25, Mahanoy City 26, Pottsville 27, Scranton 28.
THE BEAUTY DOCTOR: Wilkes-Barre, Pa., Oct. 17, Scranton 18, Binghamton, N. Y., 19, Corning 20, Hornellsville 21, Bradford, Pa., 23, Johnsonburg 24, St. Marys 25, Kane 26, Franklin 27, Butler 28, East Liverpool, O., 30, New Philadelphia 31, Coshocton Nov. 1, Zanesville 2, Marietta 3, Parkersburg, W. Va., 4.
THE BELLE OF AVENUE A (A. H. Woods, mgr.): Washington, D. C., Oct. 16-21, Rochester, N. Y., 23-25, Syracuse 26-28.
THE CATCH OF THE SEASON: New York city Aug. 28-indefinite.
THE DUCHESS OF DANTZIC: Newark, N. J., Oct. 16-21.
THE FILIBUSTER (Shubert Bros., mgrs.): Chicago, Ill., Sept. 18—indefinite.
THE GIRL AND THE BANDIT (Frank L. Perley, mgr.): St. Louis, Mo., Oct. 15-21.
THE ISLE OF BONG BONG (B. C. Whitney, mgr.): South Bend, Ind., Oct. 17, Elkhart 18, Kalamazoo, Mich., 19, Battle Creek 20, Grand Rapids 21.
THE ISLE OF SPICE (B. C. Whitney, mgr.): Lancaster, O., Oct. 17, Middletown 18, Hamilton 19, Union City, Ind., 20, Richmond 21.
THE ISLE OF SPICE (B. C. Whitney, mgr.): Cohoes, N. Y., Oct. 17, Troy 18, Albany 19, Newbury, Conn., 20, New Haven 21.
THE LIBERTY BELLES: Terrell, Tex., Oct. 17, 18, Greenville 19, McKinney 20, Dallas 21.
THE MAYOR OF TOKIO: Providence, R. I., Oct. 16-18, Springfield, Mass., 19.
THE PEARL AND THE PUMPKIN: New York city Aug. 21-Oct. 28.
THE PRINCE OF PILSEN (Henry W. Savage, mgr.): Sioux City, Ia., Oct. 17, Sioux Falls, S. D., 18, Cheyenne, Wyo., 21, Denver, Col., 22-28.
THE RAJAH OF BHONG (Eugene Spofford, mgr.): St. Joseph, Mo., Oct. 17, 18, Lincoln, Neb., 20, 21, Council Bluffs, Ia., 22, Omaha, Neb., 24, 25, Mason City, Ia., 26.
THE ROGERS BROTHERS IN IRELAND: New York city Sept. 4—indefinite.
THE ROYAL CHEF: Frankfort, Ind., Oct. 17.
THE RUNAWAYS: Moberly, Mo., Oct. 17, Hannibal 18, Quincy, Ill., 19, Keokuk, Ia., 20, Canton 21.
THE SHO-GUN (Henry W. Savage, mgr.): Milwaukee, Wis., Oct. 15-18, La Crosse 19, Winona 20, Eau Claire 21, Minneapolis, Minn., 22-25, St. Paul 26-28.
THE SHOW GIRL (B. C. Whitney, mgr.): Oshkosh, Wis., Oct. 17, Neenah 18, Appleton 19, Green Bay 20, Marinette 21.
THE SLEEPING BEAUTY AND THE BEAST: Pottstown, Pa., 17, Allentown 18, Easton 19, Trenton, N. J., 20, 21.
THE SMART SET (W. B. Moore, mgr.): Toledo, O., Oct. 15-18, Grand Rapids, Mich., 19-21, Chicago, Ill., 22-Nov. 4.
THE SULTAN OF SULU (Madison Corey, mgr.): Oakland, Cal., Oct. 16-18, San Jose 19, Stockton 20, Sacramento 21.
THE TENDERFOOT: Portland, Ore., Oct. 16-18, Olympia 19, Tacoma, Wash., 20, Victoria, B. C., 21, Vancouver 23, Bellingham, Wash., 24, Everett 25, Seattle 26-28.
THE WIZARD OF OZ: Philadelphia, Pa., Oct. 9-21.
THE YANKEE REGENT: Chicago, Ill., Aug. 14—indefinite.
TIVOLI OPERA: San Francisco, Cal., Sept. 11-Oct. 21.
TOM, DICK AND HARRY (A. H. Wood, mgr.): Jersey City, N. J., Oct. 16-21, Brooklyn, N. Y., 23-28.
WHEN JOHNNY COMES MARCHING HOME (W. T. Carleton, prop.): Nashville, Tenn., Oct. 16, 17, Jackson 18, Memphis 19, Little Rock, Ark., 20, Hot Springs 21.
WOODLAND: (Henry W. Savage, mgr.): Philadelphia, Pa., Oct. 9-21, Cincinnati, O., 23-28.

MINSTRELS.

DE RUE BROTHERS: Clyde, N. Y., Oct. 17, Lyons 18, Wolcott 19, Sodus 20, Newark 21.
DOCKSTADER'S, LEW (Chas. D. Wilson, mgr.): Kansas City, Mo., Oct. 15-21, St. Louis 22-28.
DONNELLY AND HATFIELD (Edward Conrad, mgr.): Durham, N. C., Oct. 17, Rocky Mount 18, Wilson 19, New Berne 20, Goldsboro 21, Fayetteville 23, Florence, S. C., 24, Darlington 25, Sumter 26, Chester 27, Newberry 28.
DUMONT'S: Philadelphia, Pa., Aug. 29—indefinite.
FIELD'S (Doc Quigley, mgr.): Brunswick, Ga., Oct. 17, Jacksonville, Fla., 18, Pensacola 19, Mobile, Ala., 20, 21, New Orleans, La., 22, 23.
GORTON'S MINSTRELS (C. C. Pearl, mgr.): Whitehall, N. Y., Oct. 17.
HAVERLY'S: Marshalltown, Ia., Oct. 17, Boone 18, Fort Dodge 19, Yankton, S. D., 20, Sioux City, Ia., 21, Omaha, Neb., 22, 23, Lincoln 24, Hastings 25, North Platte 26.
KERSANDS' (George A. Theyser, mgr.): Navasota, Tex., Oct. 17, Corsicana 18, Mexia 19, Ennis 20, Waxahachie 21, Gainesville 23, Sherman 24.
PRIMROSE: Washington, D. C., Oct. 16-21, Wilmington, Del., 23, Trenton, N. J., 24, Easton, Pa., 25, Allentown 26, Wilkes-Barre 27, Scranton 28.
PROCTOR'S (Geo. H. Proctor, mgr.): Carbondale, Ill., Oct. 16-21.
RICHARDS AND PRINGLE'S (Rusco and Holland, mgrs.): Snohomish, Wash., Nov. 1, Seattle 2-4, Tacoma 5, Olympia 6.
SUN'S, GUS (Fred D. Fowler, mgr.): Tyler, Tex., Oct. 17, Greenville 18, McKinney 19, Paris 20, Bonham 21, Denison 23, Muskogee, I. T., 25, Krebs 26, South McAlester 27, Shawnee, Okla., 28, Oklahoma City 29, Perry 31.
VOGEL'S (John W. Vogel, mgr.): Lafayette, Ind., Oct. 18, Logansport 19, Peru 20, Wabash 21, Huntington 23, Muncie 24, Bluffton 25, Ft. Wayne 26, Van Wert, O., 27, Lima 28.
WEST'S, WILLIAM H. (Sanford B. Ricaby, mgr.): Troy, N. Y., Oct. 19.

VARIETY.

ALCAZAR BEAUTIES (Chas. Taylor, mgr.): Montreal, Can., Oct. 16-21.
BALTIMORE BEAUTIES (Louis Grant, mgr.): Jersey City, N. J., Oct. 16-21.
BLACK CROOK, JR., BURLESQUERS (Harry Hastings, mgr.): Alexandria, Ind., Oct. 17, Montpelier 18, Elwood 19, Kokomo 20, Logansport 21, Marion 23, Anderson 24, Rushville 25, Brazil 26, Jasonville 27, Bloomfield 28.
BLUE RIBBON GIRLS: Cincinnati, O., Oct. 15-21.
BOHEMIANS: New York city Oct. 16-21.
BON TONS (Rush and Weber, mgrs.): Chicago, Ill., Oct. 15-21.
BOWERY BURLESQUERS: Scranton, Pa., Oct. 16-21.
BRIGADIERS: Kansas City, Mo., Oct. 15-21.
BRYAN, Harry C. (C. H. Kenyon, mgr.): St. Louis, Mo., Oct. 15-21.
CASINO GIRLS: Troy, N. Y., Oct. 16-21.
CHERRY BLOSSOMS: Baltimore, Md., Oct. 16-21.
CITY SPORTS: Brooklyn, N. Y., Oct. 9-21.
CRACKER JACKS: Holyoke, Mass., Oct. 16-21.
COLONIAL BELLES: Cincinnati, O., Oct. 16-21.
DAINTY DUCHESS: New York city Oct. 16-21.
DEVERE'S, SAM, OWN: Reno, Nev., Oct. 17, Ogden, U., 20, Salt Lake 21-28.
DREAMLAND BEAUTIES (Frank Caldor, mgr.): Toronto, Can., Oct. 16-21.
FOSTER, FAY (Jos. Oppenheimer, mgr.): St. Louis, Mo., Oct. 16-21.
GAY MASQUERADERS: Albany, N. Y., Oct. 16-21.
GAY MORNING GLORIES: Newark, N. J., Oct. 16-21.
GOLDEN CROOK: Philadelphia, Pa., Oct. 16-21.
HIGH ROLLERS: Brooklyn, N. Y., Oct. 16-28.
HIGH SCHOOL GIRLS: Paterson, N. J., Oct. 16-21.
HOWARD EXTRAVAGANZA: San Francisco, Cal., Oct. 15-21.
IRWIN'S SHOW: New York city Oct. 16-21.
IDEALS: Salt Lake City, U., Oct. 15-21.
INNOCENT MAIDS: Buffalo, N. Y., Oct. 16-21.
JERSEY LILIES: Cleveland, O., Oct. 16-21.
KENTUCKY BELLES: St. Joseph, Mo., Oct. 19-21.
LONDON BELLES (Rose Sydell's): Keokuk, Ia., Oct. 18.
MAJESTICS: Pittsburgh, Pa., Oct. 16-21.
MASCOTS (J. J. Monahan, mgr.): Cleveland, O., Oct. 16-21.
MERRY BURLESQUERS: Milwaukee, Wis., Oct. 15-21.
NEW CENTURY GIRLS: Pittsburgh, Pa., Oct. 16-21, Washington, D. C., 23-28.
NEW LONDON GAIETY GIRLS: St. Paul, Minn., Oct. 15-21.
ORIENTALS: Boston, Mass., Oct. 16-21.
PARISIAN BELLES: Minneapolis, Minn., Oct. 15-21.
PARISIAN WIDOWS: Toledo, O., Oct. 16-21.
REEVES, AL.: Philadelphia, Pa., Oct. 16-21.
REILLY AND WOODS: New York city Oct. 9-21.
RENTZ-SANTLEY: Nashville, Tenn., Oct. 16-21.
RICE AND BARTONS: Rochester, N. Y., Oct. 16-21.
RUNAWAY GIRLS: Boston, Mass., Oct. 16-21.
STAR SHOW GIRLS (Wm. Fennessey, mgr.): Portland, Ore., Oct. 16-21, San Francisco, Cal., 22-28.
THE GREAT LAFAYETTE SHOW (T. G. Lafayette, mgr.): Detroit, Mich., Oct. 16-22, Marion, O., 24, Tiffin 25, Newark 26, Fremont 27, Toledo 28-Nov. 6.
THE WATERMELON TRUST (M. H. Welsh, mgr.): Pottsville, Pa., Oct. 17, Mahanoy City 18, Freeland 19, Pittston 20.
TRANS-ATLANTICS: New Orleans, La., Oct. 15-21.
TROCADEROS (Chas. H. Waldron, mgr.): Buffalo, N. Y., Oct. 16-21.
VANITY FAIR: Providence, R. I., Oct. 16-21.
WINE, WOMAN AND SONG: Boston, Mass., Oct. 16-21.
WORLD BEATERS: New York city Oct. 16-21.
YANKEE DOODLE GIRLS: Philadelphia, Pa., Oct. 16-21.

CIRCUSES.

BARNUM AND BAILEY'S: Taylor, Tex., Oct. 17, Palestine 18, Tyler 19, Corsicana 20, Terrell 21.
BUFFALO BILL'S WILD WEST: Castres, La., Oct. 17, Cargassonne 18, Newbonne 19, Perpignan 20, Beziers 21, 22.
ELLER'S, W. O.: Panhandle, Tex., Oct. 17, Canon City 18.
ELY, GEORGE S.: Sampter, Okla., Oct. 17, Nardin 18, Deer Creek 19.
HALL'S, F. W.: Oxford, Kan., Oct. 17, Gueda Springs 18, South Haven 19, Hunnewell 20.
LUCKY BILL'S: Fuller, Kan., Oct. 17, Arcadia 18, Garland 19, Swarts, Mo., 20, Deerfield 21.
ORRIN BROTHERS: Camino, Mex., Oct. 17.
NORRIS AND ROWE'S: Leon, Mex., Oct. 17, 18, Silao 19, Guadalajara 20-22.
ROBBINS', FRANK A.: Georgetown, Del., Oct. 17, Milford 18, Dover 19.
SAUTELLE, SIG. AND WELLS BROTHERS': Cumberland, Md., Oct. 30.

MISCELLANEOUS.

BARKOOT AMUSEMENT (K. G. Barkoot, mgr.): Concord, N. C., Oct. 16-21, Columbia, S. C., 23-28.
CANADIAN JUBILEE SINGERS (W. T. Cary, mgr.): Flint, Mich., Oct. 17, Holly 18, Linden 19, Vernon 20.
ELLERY BAND (Channing Ellery, mgr.): Redding, Cal., Oct. 17, Chico 18, Marysville 19, Woodlands 20, Sacramento 21, 22, San Jose 23, Palo Alto (Stanford University) 24, Fresno 25, Reef 27.
FAY, ANNA EVA: Wichita, Kan., Oct. 16-21.
GASKILL SHOWS: Cleburne, Tex., Nov. 6-11.
HADERMANN CONCERTS (D. H. Hadermann, mgr.): Clintonville, Wis., Oct. 17.
HERRMANN, ADELAIDE (Edw. Thurnau, mgr.): Pendleton, Ore., Oct. 16-18, Seattle, Wash., 19-22.
HOWE'S MOVING PICTURES: Lexington, Ky., Oct. 18, Winchester 19, Muncie, Ind., 20.
KELLAR (Magician; Dudley McAdow, mgr.): Ashtabula, O., Oct. 17, Erie, Pa., 18, Sharon 19, Youngstown, O., 20, East Liverpool 21.
PAIN'S LAST DAYS OF POMPEII (Al. Dolson, mgr.): San Diego, Cal., Oct. 16-18, Redlands 19-21, Phoenix, Ariz., 23, 24, Tucson 26, 27, El Paso, Tex., 30-Nov. 1.
PRESCELLE (Hypnotist; F. Willard Magoon, mgr.): Rutland, Vt., Oct. 16-21, Bennington 23-28.
SHEPARD'S MOVING PICTURES (Ed. M. Becham, mgr.): Atlantic City, N. J.—indefinite.
SOUSA AND HIS BAND: Pittsburgh, Pa., Oct. 16-21, New York city 22.
WEIL BAND (Geo. N. Loomis, mgr.): Rock Island, Ill., Oct. 17, Muscatine, Ia., 18, Davenport 19, Fairfield 20, Ft. Madison 21, Louisiana 23, Mexico 24, Jefferson City 25, Sedalia 26.

(Received too late for classification.)

A DANGEROUS LIFE (M. E. Goodman, mgr.): Harrisburg, Pa., Oct. 16-18, Williamsport 19, Hazleton 20, Pittston 21, Elizabeth, N. J., 23-25, Reading, Pa., 26-28.
A GENTLEMAN BURGLAR (E. A. Harrington, mgr.): Marion, Ind., Oct. 17, Rushville 18, Noblesville 19, Brazil 21, Terre Haute 22, Springfield, Ill., 28.
A THOROUGHBRED TRAMP (Harry Darlington, mgr.): Shawnee, Okla., Oct. 20, Oklahoma City 21, Guthrie 22, Kingfisher 23, Duncan 25, Comanche 26, Anadarko 28.
ALLEY, Y. C., MUSICAL COMEDY: Dalton, Ga., Oct. 17, Cleveland, Tenn., 18, Athens, Ga., 19, Knoxville, Tenn., 20, 21, Gallatin 23, Bowling Green, Ky., 24, 25, Russellville 26, Earlington 27, 28.
AT PINEY RIDGE (M. O. Higgins, mgr.): Cincinnati, O., Oct. 22-28.
BARLOW AND WILSON'S MINSTRELS (Lawrence Barlow, mgr.): Jackson, O., Oct. 19, Greenfield 20, Hillsboro 21, Georgetown, Ky., 24, Danville 25.
FLINT, MR. AND MRS. HERBERT: Galesburg, Ill., Oct. 16-21, Streator 23-28.
HENRY'S, HI, MINSTRELS: Hudson, N. Y., Oct. 17, Peekskill 19, Fishkill 20, Walden 21.
JONES, PAUL, OPERA (John H. Garrison, mgr.): Easton, Pa., Oct. 21, Pottsville 24, Shenandoah 25, Shamokin 26, Reading 27, Harrisburg 28.
LOVERS AND LUNATICS (Mittenthal Bros., mgrs.): Louisville, Ky., Oct. 22-28, Cincinnati, O., 29-Nov. 4.
MASON, LILLIAN: Iola, Kan., Oct. 15-17, Hutchinson 19-21, Kansas City, Mo., 22-27.
MUGGS LANDING: Altoona, Pa., Oct. 17, Hollidaysburg 18, Du Bois 19, Bradford 20, Erie 21, Union City 23, Clearfield 24, Shamokin 25, Easton 26, York 27, Chester 28, Columbia 30, Carlisle 31.
MY WIFE'S FAMILY (Western; W. McGowan, mgr.): Muskegon, Mich., 17, Cadillac 18, Traverse City 19, Manistee 20, Ludington 21, Menominee 23, Marinette, Wis., 24, Green Bay 25.
NELS NELSON (Perry and Presly, mgr.): Sanborn, N. D., Oct. 19, Dazey 20, Cooperstown 21, Brierford 23, McHenry 24.
THE BLACK CROOK (Miller and Plohn, mgr.): Norfolk, Va., Oct. 16-21, Richmond 23-28.
THE CLAY BAKER (Harry Bubb, mgr.): Canal Dover, O., Oct. 18, Uhrichsville 19, New Lexington 20, Athens 21.
THE MIDNIGHT FLYER (Ed Anderson, mgr.): Tyrone, Pa., Oct. 23, Houtzdale 24, Hastings 25, Johnstown 30.
THE MOONSHINER'S DAUGHTER (Roy Kingston, mgr.): Benton Harbor, Mich., Oct. 23, Hartford 24, Buchanan 25, Mishawaka 26, Butler 27, Columbia City 28, Decatur, Ind., 30.
THE MUMMY AND THE HUMMING BIRD (Jules Murray, mgr.): Marion, Ind., Oct. 25, Wabash 26, Huntington 27, Fort Wayne 28, Van Wert, O., 30.
THE SIGN OF THE FOUR (Campbell Stratton, mgr.): Freeland, Pa., Oct. 17, Allentown 18, Elmira, N. Y., 20, Watkins 21, Hornellsville 23, Wellsville 24, Olean 25.
THE WINNING HAND: Mishawaka, Ind., Oct. 20.
TWO MERRY TRAMPS (McVenn and Vetter, mgrs.): Fremont, Neb., Oct. 21, Humphrey 22, Fullerton 23, Albion 24, Norfolk 25, Wayne 26, Ponca 27, Sioux City, Ia., 28.
UNCLE DAN'L (Chas. H. Young, mgr.): Memphis, Tenn., Oct. 16-21, Cairo, Ill., 23, Mattoon 24, Terre Haute, Ind., 25, Indianapolis 26-28.

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OPEN TIME.

CONNECTICUT.—Bristol—Opera House in Nov.
ILLINOIS.—Beardstown—Grand Opera House, Nov. 2, Dec. 4-9, 29, 30, Jan. 1-6, 8-11, 22-25, Feb. 12-18, March 12-17, 19-24.
Kewanee—McClure's Opera House, Nov. 1-8, 11, 25, 30, Dec. 1, 2, 4-6, 11, 22, 23, Jan. 1-6, 29, Feb. 2, 12, 14-17, 19, 20, 22, 28, March 1, 2, 5, 6, 9, 10, 15-17, 20-24, 31.
Evansville—People's Theatre, Nov. 19, Dec. 10, 24, Jan. 28, Feb. 18, 25.
INDIANA.—NEW HARMONY—Thrall's Opera House, Nov.
Grand, in Oct., Nov., Dec.
East St. Louis—Broadway Theatre, Nov. 26, 30, Dec. 17, Feb. 18.
KENTUCKY.—Danville—Opera House, Nov. 1-25, Dec. 17-31.
NEBRASKA.—Beatrice—Paddock Opera House, Nov. 6-8, Dec. 2-9.
OHIO.—Mineral City—Davis Opera House, in Oct., Nov., Dec.
Cambridge—Colonial Theatre—Dec. 9, 20, Jan. 6, 13, 20, Feb. 10, March 3, 10, 24.
PENNSYLVANIA.—New Kensington—Opera House, Nov. 8, 14-16, Dec. 6-8, 11-16, Jan. 8-13, 22, 25-31.
Barnesboro—Opera House, in Nov., Dec., Jan.
Glen Campbell—Opera House, in Nov., Dec., Jan.
Lansford—Opera House, in Nov.
Latrobe—Showalter's Theatre, Nov. 2-7, 10-12, 14-22, 24, 26, 28, 30.

Louise Mackintosh-Root. Rogers. At liberty Oct. 21.

Sir Henry Irving Dead

The World's Greatest Stage Figure Passes from View.

The End Comes While He Is Giving His Farewell Performances—A Full Record of His Great Career—Prodigious Industry and Proud Achievement—The Theatre World in Mourning—A Flood of Tributes to His Memory.

Sir Henry Irving died suddenly of syncope at the Midland Hotel, Bradford, Yorkshire, England, on Oct. 13.

Sir Henry had appeared at the Theatre Royal, Bradford, in Becket, and had returned to his hotel, when he was taken ill with a sudden attack of syncope and died without speaking. The night before he had appeared in King René's Daughter and The Bells and seemed to be in excellent health. On Wednesday, at a luncheon in Bradford Town Hall, in reply to an address, he spoke of himself as one the sands of whose life were fast running out, but he gave no indication of unusual weakness. His last thought on this occasion was the raising of the standard of his art. He spoke of the need of municipal theatres, which he had so long advocated.

With him at his death were Bram Stoker, who had been his intimate manager for many years, and a few other intimates. The news, which came as a tremendous shock to London, came in a message from Mr. Stoker, which said: "Very terrible news. Sir Henry Irving had an attack of syncope after returning from the theatre to the hotel to-night and died suddenly."

No less a shock was felt in America when the news was made known here. Managers and actors all over the country hastened to express the grief they felt for the loss the theatrical world experiences. Schiller's words, "What would we not give to raise again a spirit such as his! An atom of his soul would make a god of you," form an epitome of the thoughts men who knew him have tried to put into speech.

His Early Life.

John Henry Brodribb Irving was born in a modest cottage dwelling in the little village of Keinton, near Glastonbury, Somersetshire, England, on Feb. 6, 1838. He was the only child of Samuel Brodribb, who does not seem to have been a man of strong individuality, and who failed to achieve a high degree of worldly prosperity, let alone distinction. It was from his mother that the boy derived much of that strength of character which was so marked in his after career and which was an important factor in making him one of the truly great men of his time. This lady was a Miss Mary Behenna, one of six sisters belonging to an old Cornish family. The Brodribbs christened their son John Henry. It was not until 1856 that John Henry Brodribb was known as Henry Irving. By Royal license dated June 15, 1889, Henry Irving was authorized to continue to use the surname of Irving in addition to and after that of Brodribb.

When Henry Irving was four years old his parents removed to London, and the boy was placed under the care of his aunt Penberthy, the wife of a Cornish captain of mines, at Halsetown, a small place within a mile or so of St. Ives, and a spot which Sir Henry never in after life lost his fondness for.

In the midst of this wild country, full of natural beauty and quick with fancies and legends which first awakened his poetic instincts, Irving passed his early years, getting the best teaching which the place afforded. From this healthful life the removal with his parents, when he was eleven years old, to the stifling air and prosaic surroundings of London was an abrupt change. To this he brought the constitution of iron, since a marvel among men, which received its first strengthening from the Cornish sea breezes. In 1849 the boy was placed by his father at the private school of Dr. Pinches, in George Yard, Lombard Street. Here he exhibited some of his dramatic power, and at one of the school entertainments he wished to recite the poem, "The Uncle," the weirdness of which struck his fancy. Dr. Pinches, however, good-humoredly read the poem, and selected something less theatrical for him. After some two years at this school, during which time his one enjoyment was the drama and all connected with it, he was placed in the office of a friend, where he remained for a year, learning the duties of a clerk. He then entered the office of W. Thacker and Company, East India merchants, in Newgate Street, where he had the prospect of going, after a time, to India. But, fortunately for the stage, commerce had no hold upon the boy's affections.

At thirteen he was spending the whole of the leisure time possible in the hard routine of the life of a city clerk, in learning plays and poems, and in studying the art of acting as much as was in his power. This severe training created that fund of indomitable energy which contributed so much to the success of after years.

His passion for the stage grew stronger with his years. In 1853 he joined what was called the City Elocution Class. His first appearance has thus been described by one of his fellow members:

"One evening a youth some fifteen years old presented himself as a new member. His appearance was such as would make ladies say, 'What a nice boy!' He was rather tall for his age, dressed in a black cloth suit, with what was called a round jacket, and deep white linen collar turned over it; his face was very handsome, with a mass of black hair, and eyes bright and flashing with intelligence. He was called upon for his first recitation, and fairly electrified the class with an unusual display of elocutionary skill and dramatic intensity."

Henry Irving's mother had a great dread of her son "taking to the stage," and it is worthy of note that he had in his early youth but few opportunities of seeing plays. He remained for four years in the counting house in Newgate Street, never relaxing his efforts for self-improvement in his chosen art.

In 1854 Irving became acquainted with William Hoskins, a leading actor at Sadlers Wells, who gave him assistance far beyond the ordinary lessons. Mr. Hoskins introduced Irving to Samuel Phelps, the Shakespearean actor, who offered him an engagement at £2 a week, but accompanied the offer with the discouraging words, "Young man, have nothing to do with the stage; it is a bad profession." Irving refused because "he was unwilling to appear in London before he had properly learned his business." He remained in London two years more, studying hard, taking fencing lessons and learning a great number of parts.

In 1856, when between eighteen and nineteen years of age, Irving bade farewell to his London life, and through a letter given him by Mr. Hoskins procured an engagement at the Lyceum Theatre, Sunderland.

Here on Sept. 29, 1856, he made his first appearance, marked by some striking coincidences. It was the opening night of the new theatre, the first time that Richelieu had been acted in Sunderland, and Irving as Orleans spoke the first words in the play—"Here's to our enterprise!" He lost his self-possession and was hardly a success in the part. His second appearance was as Florenzo in A Winter's Tale. In this he could not recall through nervousness a single word of the most important lines set down for him, but suddenly remembering a line from some other play, he exclaimed wildly, "Come on to the market place and I'll tell you further," and led the way.

Being ambitious to rise, he left Sunderland in the Spring and commenced an engagement on Feb. 9, 1857, at the Edinburgh Theatre Royal. Here he remained for two years and improved rapidly, supporting such artists as Charlotte Cushman, Helen Faucit, Frederic Robson, Charles Matthews, Vandenhoff, and Webster. It was here that his wonderful versatility was first shown. In the period of about two and a half working years between his first appearance and the date of his leaving Edinburgh Henry Irving played 428 recorded characters. This serves to show the range and capability of the actor and the amount of work that was expected from and performed by him in his early days. In comparison it may be noted that William Winter in his history of the Jeffersons gives a list of 198 characters acted by the second Jefferson (Joseph Jefferson, 1774-1832) during the whole of that actor's career. Although the list is incomplete, Mr. Winter contrasts the number of characters with the 158 played by Charles Macklin, and Thomas Davies in his life of David Garrick gives the names of 93 roles played by that actor.

After two years of this hard work Irving took his first benefit at the Theatre Royal, on May 2, 1859, when he played De Grignon, in The Ladies' Battle. On May 25, 1859, the last night of the old Theatre Royal, Masks and Faces was given with Mr. and Mrs. Wyndham as Sir Charles Pomander and Peg Wellington. Irving appearing as Soaper. The company then went to Dundee and Kirkcaldy. During the short vacation Irving gave readings in Dalkeith and Linlithgow. He had an amusing but unfortunate experience in the latter town, which he afterward told in print, for not a soul came to hear him read The Lady of Lyons.

Having accepted a proposal from the late Mr. Harris for his first London engagement, Irving appeared as Claude Melnotte to the Pauline of Julia St. George at a farewell benefit given him at the Queen's Theatre, Edinburgh, Sept. 12, 1859, evoking a good deal of enthusiasm.

SIR HENRY IRVING AS DANTE.

His First London Appearance.

Henry Irving made his first appearance in London on Sept. 24, 1859, at the Princess Theatre, in Ivy Hall, an adaptation of Octave Feuillet's Le Roman d'un Jeune Homme Pauvre. Discouraged at the fact that he had only six lines to speak in the four-act play, he succeeded in getting the manager to relieve him from his three years' engagement. Then he retired to the country to work and wait, determined not to act again in the metropolis until he could command the attention of its public. Before leaving London he gave two readings at Crosby Hall to a number of friends who were eager for some real illustration of his powers. The plays chosen were The Lady of Lyons, and Virginius, and the London critics gave him an approving verdict.

On April 7, 1860, he joined the company of Edmund Glover at the Theatre Royal, Glasgow, remaining there until September, when he went to the Theatre Royal, Manchester, where he played for five years, until April 1, 1865, and where he underwent probably some of the bitterest hardships of an actor's life. Among the artists he supported during this engagement were Edwin Booth, E. H. Sothern, Charles Matthews, Dion Boucicault, G. V. Brooke, Mr. and Mrs. W. J. Florence, and Miss Heath.

On June 20, 1860, Irving played Hamlet for the first time, for his benefit. It was a striking impersonation, even then, and won praise for him. His next stroke was in quite a different field, when he exposed the notorious Dyven-port Brothers, first in the Library Hall of the Manchester Athenæum, and later by public request in the Free Trade Hall. The proceeds of these successful performances were devoted to charities. He played a Summer engagement in 1865 at the Prince of Wales Operetta House, appearing in Robert Macaire, and in the Fall appeared in Liverpool. For the next six months he played at the Prince of Wales Theatre, Liverpool, and obtained a hold upon the public there which he retained ever afterward.

He next went to the Prince's Theatre, Manchester, and joined a company organized by Dion Boucicault, stipulating that should he succeed in the country he should have a London engagement. On Monday, July 30, 1866, he played the adventurer Rawdon Scudamore in Boucicault's drama The Two Lives of Mary Leigh with such complete success that two London theatres were immediately at his command.

On Oct. 6, 1866, at the St. James Theatre, London, Henry Irving appeared as an actor of recognized standing in the role of Doricourt in The Belle's Stratagem and at once made his mark. He again played Rawdon Scudamore and more than confirmed the impression made by his Doricourt. Here he also appeared in such varied parts as Joseph Surface, Count Falcon, Robert Redburn, Bob Gassett, Compton Kerr, Robert Macaire, and Bill Sykes.

On Dec. 26, 1867, at the Queen's Theatre, in Long Acre, he appeared for the first time with Ellen Terry, acting Petruchio to her Katherine. On March 15, 1868, for the benefit of Lionel Brough, he appeared as young Marlow in She Stoops to Conquer, Miss Heath playing Miss Hardcastle. Later he was for some time a member of the company at Drury Lane, and on Dec. 13, 1868, at the Gaiety Theatre, in the first representation of Uncle Dick's Darling, he created a great impression by his portrayal of Mr. Chevenix.

On June 4, 1870, he performed a masterpiece of acting in his impersonation of Digby Grant, the vain, shallow, old father in Albery's comedy, Two Roses, at the Vaudeville Theatre.

"That man should play Richelieu," remarked H. L. Bateman one night at the Vaudeville, little thinking that some three years later his opinion would be amply justified on the stage of his own theatre.

It was during the run of The Two Roses that Henry Irving obtained possession of The Bells, and only a cursory glance at the play was sufficient to make him anxious to play Matthias. But how could this hope be realized? The poetic drama was not in fashion, and no manager, it was to be feared, would incur the risk of producing a piece of that class. By way of testing the feeling of the public on this point Sir Henry Irving, on the occasion of his benefit at the Vaudeville, on the two hundred and ninety-first night of Two Roses, recited the "Dream of Eugene Aram," and the result was to show that the essay he contemplated might be made with some probability of success.

He gave up his engagement at the popular Vaudeville in the Autumn of 1871 for one of the then unpopular Lyceum in the hope of inducing the manager, Mr. Bateman, to bring out The Bells. For some time a cloud had seemed to rest upon the house. Planchette, the manager's trump card, failed; Fitzwick, though strongly cast and with Irving in a singularly clever embodiment of the famous Alfred Jingle, shared the same fate. Mr. Bateman then agreed to give The Bells a trial.

The piece was produced on Saturday, Nov. 25, 1871, and had it not succeeded the Lyceum would soon have been closed. As it was the Matthias of Irving may be fairly said to have taken the town by storm. So powerful an impersonation had not been seen on the London stage since the days of Macready and Charles Kean. He almost amazed his hearers with his wonderful and subtle study, and the critics at once acknowledged him the risen sun. For 151 nights in succession The Bells held the place of honor on the bills of the crowded Lyceum. Its run ending on May 17, 1872.

The Genius of the Lyceum.

As leading man at the Lyceum Irving directed the productions there so completely that even as early as 1873 the London papers spoke of them as "Mr. Irving's productions." What a famous list of plays he put on that stage while yet only the leading man! In April, 1872, he produced Wills' Charles I, which ran for 100 nights to crowded houses, and a year later presented the same author's Eugene Aram. Between whiles he played Jeremy Diddler in Raising the Wind and Jingle in a version of Pickwick. In September, 1873, he put Richelieu on the Lyceum stage and played one of his grandest and most completely successful parts, the play running for 120 nights, and in February, 1874, he produced Hamilton Aide's Philip, thus producing three new plays inside of two years besides reviving several older plays.

Irving in His Robes as Doctor of Laws.

But the greatest event, and one of no little moment in the annals of the stage, was his representation of Hamlet on Oct. 31, 1874. This was the boldest step so far in his career. It excited the most furious battle in the public prints and aroused public interest, so that the play ran for 200 nights to crowded houses.

Irving's Hamlet was as much a student's success as an actor's. He not only acted the part, but thought it out and gave a complete and perfect rendering of the character as a whole. In the soliloquies he accomplished the rare feat of seeming to think aloud.

Macbeth, a most picturesque performance, and one that created a fierce controversy of favorable and adverse criticism, was his next venture in Shakespearean tragedy, and this was followed by Othello in 1876. On April 18, 1876, he appeared as Philip II of Spain in Tennyson's drama, Queen Mary. On June 8 he appeared as Joseph Surface in The School for Scandal, at a benefit for John Baldwin Buckstone.

In the Autumn of 1876 Irving went on a tour of the Provinces, where he met with a most enthusiastic reception. In Manchester alone nearly 1800 people visited the theatre where he was playing.

In Dublin he was presented with a public address by the students of Trinity, and on the same night, when Hamlet was performed before a vast audience, which included the Duke of Connaught, the Lord-Lieutenant of Ireland, and Dublin's leading men, he received such a tribute of admiration as few actors have ever won.

On Jan. 29, 1877, he appeared at the Lyceum Theatre, in Richard III. On the first night of his impersonation of Richard he was presented with the sword used by Edmund Kean when he acted that character, and not long afterward he was presented with the order of St. George which had been worn by Kean. He was also presented by the Baroness Burdett-Coutts with a ring which had formerly belonged to David Garrick.

Irving's next production was The Lyons Mail, in which remarkable play he appeared on May 19, 1877, enacting the dual characters of Lesurques and Dubosco with striking effect. On March 9, 1878, he appeared as Louis XI, an impersonation which ranks among his most notable achievements and in which he achieved a triumph second only to that in The Bells. Louis XI ran for three months and gave place, on June 8, to Vanderdecken, which was not popular.

Another landmark in this striking career was reached when Mrs. Bateman, widow of the former manager, retired from the management of the Lyceum, thus affording Irving the coveted opportunity of becoming his own manager and of carrying out his projects for the restoration of the poetic drama. He took the lesseeship from Mrs. Bateman and completely and very handsomely redecorated the Lyceum. His first act was to engage Ellen Terry, whose great gifts have since played a conspicuous part in Mr. Irving's triumphs. He commenced his management of the Lyceum on Monday, Dec. 30, 1878, with a splendid revival of Hamlet, with Ellen Terry as Ophelia. It ran for 108 nights and was followed by The Lady of Lyons. Mr. Irving then revived many of his old parts. On July 25, 1879, he gave a remarkable illustration of his range by appearing in the fourth act of Richelieu, in the third act of Louis XI, in the first act of Richard III (Miss Terry playing Lady Anne), in the fourth act of Charles I, in the third act of Hamlet, and as Jeremy Diddler in the farce of Raising the Wind. During these first seven months of Mr. Irving's management the receipts amounted to £36,000.

Coleman's old play, The Iron Chest, was revived on Sept. 27, 1879, but made way in a very few weeks for a revival of The Merchant of Venice, which was performed for 250 consecutive nights. Mr. Irving's Shylock was one of his most original interpretations of Shakespeare. The Autumn season of 1880 was opened on Sept. 18 with a revival of The Corsican Brothers. The play was magnificently mounted and it ran for 100 nights.

The beginning of 1881 brought with it a new tragedy in two acts, The Cup. This was a dramatized form by Tennyson of a story from Plutarch, which had been already rendered illustrious by the genius of Alfieri in Montanelli's Italian version, Camma. Beyond the picturesque acting of Miss Terry, Irving, and Terriss, The Cup revealed new scenic glories in a Galatian landscape, seen under various aspects of day and night, and a massively built up Temple of Artemis. On Easter eve The Belle's Stratagem was given for the first time under Mr. Irving's management, with Irving, in his happiest vein, as Doricourt, and Miss Terry as a most charming Letitia Hardy.

Irving, Booth and Terry Together.

On May 2, 1881, our own famous tragedian, Edwin Booth, appeared at the Lyceum Theatre as Othello to the Iago of Mr. Irving, Ellen Terry playing Desdemona; and on May 9 the two actors changed parts, Mr. Irving acting Othello, while Mr. Booth played Iago. The contrast of the gifts of these two distinguished artists made this revival of Othello one of the most noteworthy in dramatic history.

When the Lyceum reopened at Christmas Albery's comedy, Two Roses, first produced at the Vaudeville in 1870, was added to the theatrical repertoire, Irving resumed his original character of Digby Grant with much merited success. Two Roses pleased, but was withdrawn to make way March 11, 1882, for a revival on a very grand scale of Shakespeare's Romeo and Juliet. The Romeo of Irving in one sense was not a success, although he excelled in the later scenes of the play, but the Juliet of Miss Terry and the production as a whole were so successful that it ran without intermission to the very close of the season at the end of July, 1882. It was also reproduced when the Lyceum reopened for the Winter on Saturday, Sept. 2. It was ultimately withdrawn to make room for another of Shakespeare's plays, the comedy Much Ado About Nothing, on Wednesday, Oct. 11, 1882. In this revival Irving as Benedick and Miss Terry as

Beatrice were at once admitted to be altogether at their best, winning unstinted approval at the hands of the critics and almost measureless applause from a most enthusiastic and densely crowded house. This was perhaps the most perfect of all Mr. Irving's productions. The comedy was withdrawn after a run of 212 nights to make way for the series of farewell performances by Mr. Irving, which commenced with The Bells, previous to his first American tour.

The farewell benefit to Irving on Saturday, July 28, 1883, brought the season to a close and was a memorable evening in the annals of dramatic art. Herbert and Sims Reeves and J. L. Toole assisted, and Irving and Terry were seen in Eugene Aram and The Belle's Stratagem.

At the close of the performance, amid shouts and showers of wreaths and bouquets, Henry Irving made a most graceful speech of farewell. At its close the entire immense audience burst into an extraordinary tumult of enthusiasm. Handkerchiefs waved in unbroken lines from floor to roof, while the mingled cheers and sobs unnerved the strongest. No such spectacle has been witnessed in a theatre by this generation. After further triumphs in Glasgow, Edinburgh and Liverpool, Mr. Irving, with Miss Terry and his company, sailed for America on the *Britannic* from Liverpool on Oct. 11, 1883, leaving the Lyceum Theatre in the meantime in the hands of Henry E. Abbey.

First American Appearances.

Sir Henry Irving made his American debut on Oct. 29, 1883, as Matthias in The Bells at the Star Theatre, New York. The audience was a notable one, and its endorsement of the English player as a great actor was distinct and unmistakable, although they were unable to perfectly determine his rank in dramatic art, which was fully established by his later performances in other roles. But his first performance made America recognise him at once as an actor of rare histrionic gifts and subtle power. He himself was amply satisfied with his reception by a New York audience. The cast of The Bells upon this occasion was as follows: Mathias, Henry Irving; Walter, Mr. Carter; Hans, Mr. Johnson; Christian, Mr. Terries; Dr. Zimmer, Mr. Haviland; notary, Mr. Harbury; President of the Court, Mr. Tyars; Clerk of the Court, Mr. Harwood; mesmerist, Mr. Archer; Catharine, Mrs. Pauncefort; Sozel, Miss Harwood; Annette, Miss A. Coleridge.

His next appearance was on Oct. 30, 1883, in Wills' play of Charles I, its first performance in America, in which Ellen Terry, as Queen Henrietta Maria, made her first American appearance and won all hearts at once. New Yorkers did not regard Charles I as one of Irving's best parts. On Nov. 6 Irving appeared in Louis XI with great success, exhibiting extraordinary power in the subtle and changing phases of the role, and at times surpassing the impression made by Charles Kean in the character some years before at Wallack's old theatre. The English actor's appearance on Nov. 6, 1883, as Shylock in The Merchant of Venice, won for him a double triumph—that of the best exposition of the character yet seen on the stage of the day, and also as an artist whose taste and discretion as a stage manager had never been approached in this country. On Nov. 13, 1883, Mr. Irving appeared as Lesurques and Dubosc in The Lyons Mail, in which he gave an expression of great power in the same line as his Mathias in The Bells. He began the last week of his season at the Star Theatre on Nov. 19, appearing in The Bells and as Daricourt in The Belle's Stratagem. For the last performance, closing his first New York engagement on Nov. 24, 1883, Irving appeared in one act of Richard III, in The Belle's Stratagem, and after a little speech of grateful farewell recited "Eugene Aram" with wonderful effect.

After appearing in other American cities, Henry Irving and Miss Terry opened their second engagement in New York on March 31, 1884, in Much Ado About Nothing, in which Irving's performance of Benedick was found to be interesting and charming, and the stage pictures were of uncommon beauty. Other plays produced during this engagement were The Lyons Mail, April 6; Louis XI, April 12; two performances of The Merchant of Venice, one of Charles I, and Louis XI. At the farewell performance, on April 26, 1884, an act from each of four plays was given, Irving appearing as Shylock, Louis XI, Charles I, and Benedick. He made a felicitous farewell speech. The first Irving season of twenty-six weeks in America drew $405,604.25. Mr. Irving gave a farewell breakfast on April 29 at Delmonico's, at which Edwin Booth and Lester Wallack were among the notable guests. Irving and Miss Terry sailed for England on April 30, 1884, to return in the Fall.

Irving, Terry, and the London Lyceum Theatre company opened their second American tour on Nov. 10, 1884, with The Merchant of Venice, and were enthusiastically welcomed. On Nov. 13 Much Ado About Nothing was given, Louis XI on Nov. 15, followed later by The Lyons Mail, and on Nov. 18 Twelfth Night was revived with success, his Malvolio being the best seen on the stage in our day.

On Nov. 26 Irving gave his first performance of Hamlet in New York, and made of it a victory safe beyond the reach of all disparagement, though perhaps not entirely a popular one, while Miss Terry was a perfect Ophelia. On Dec. 4, 1884, Irving and his company appeared in the fourth act of The Merchant of Venice at a matinee performance given at the Academy of Music for the benefit of the Actors' Fund. In the evening Irving appeared in Charles I.

On Dec. 5, 1884, Irving made his last appearance before leaving New York for other American cities as Mathias in The Bells and received five curtain calls from the large audience. Irving and his company returned to the metropolis in March, 1885, and began their farewell engagement before returning to England at the Star Theatre on March 9, producing successfully and for the first time in New York W. G. Wills' poetic drama, Eugene Aram, and made it a memorable dramatic event. On the morning of March 30, 1885, Sir Henry Irving made an address in the Saunders Theatre, Harvard University, on the general subject of the stage and dramatic art before a notable audience and one worthy of the speaker.

Between March 9 and April 4, 1885, Irving and Terry were seen in eighteen performances at the Star Theatre, presenting Eugene Aram, Much Ado About Nothing, The Merchant of Venice, Twelfth Night, Louis XI, Charles I, The Lyons Mail, and Hamlet, which latter role alone was again found to be sufficient manifestation and triumphant evidence of the truth, the power, the reality and the surpassing charm of his acting.

On April 4, 1885, Irving appeared as Shylock in The Merchant of Venice for what he then thought would be his last appearance in America. He made a farewell speech and was greeted with the heartiest enthusiasm while the band played "Auld Lang Syne."

A Notable Honorary Event.

On April 6, 1885, a dinner was given at Delmonico's in honor of Henry Irving at which addresses were made by Senator W. M. Evarts and Henry Ward Beecher, and William Winter read an original poem. Irving made a most graceful speech of thanks and farewell, expressing the wish that he might again visit America.

Miss Terry and Irving sailed for England on April 8, 1885, on the steamship *Arizona*.

The Lyceum Theatre was reopened by Sir Henry and his company on Sept. 5, with Olivia, marking the first appearance of Irving as Dr. Primrose and the first time the play had been presented at the Lyceum. On Oct. 28 the 100th consecutive representation was given. On Dec. 17 Faust was produced, Irving acting Mephistopheles for the first time. The cost of the production was said to be $45,000.

On July 25, 1886, Irving acted Mathias and Jeremy Diddler for the benefit of the Actors' Benevolent Fund of London, and on July 31 he closed his London season with Faust, the play having had 188 consecutive performances. The month of August he spent in America, visiting friends at Newport and New York, but he did not act. On Sept. 17 he reopened the Lyceum with Faust.

The first new production of 1887 was a new version of Byron's Werner, produced June 1. Irving played Werner and Miss Terry appeared as Josephine. On July 16 the Lyceum season closed.

Irving and Terry began their third American tour on Nov. 8, 1887, opening at the Star Theatre, New York, in Faust. On Nov. 12 Pickwick, with Mr. Irving as Jingle, was given for the first time in America, as an afterpiece to The Bells. On Dec. 10, the New York engagement ended, and on Dec. 12 the company appeared at the Chestnut Street Opera House, Philadelphia, where, on Dec. 19, Olivia was given for the first time in America. The Philadelphia engagement closed on Dec. 28. Irving and Miss Terry reappeared in New York at the Star Theatre on Feb. 20, 1888, producing Olivia.

On Sept. 28, 1889, Irving appeared as Robert Landery in The Dead Heart at the London Lyceum. On Sept. 20, 1890, he produced at the Lyceum the play of Ravenswood, acting the main part. Miss Terry played Lucy Ashton. During the Spring of 1891 the Corsican Brothers and Nance Oldfield were given at the Lyceum. The season closed July 25. Irving and Terry acted at Gloucester on July 27 to commemorate the one hundredth anniversary of the opening of the theatre in that city.

In January, 1892, he produced Henry VIII at the Lyceum, and on Nov. 10 of the same year he produced King Lear, and acted Lear for the first time, Ellen Terry appearing as Cordelia. On Feb. 6, 1893, Tennyson's play of Becket was given for the first time at the London Lyceum, with Irving as Becket and Ellen Terry as Rosamond.

On July 27 Irving and the Lyceum company sailed for America on their fourth tour of this country, landing at Quebec on Aug. 6. They made their first appearance on the San Francisco stage on Sept. 4, presenting The Bells and Nance Oldfield. On Nov. 8 they opened Abbey's Theatre in New York with Becket. Their New York engagement ended with Olivia on Dec. 30, and after a tour of the larger cities they reappeared in New York at Abbey's Theatre on Feb. 26, 1894. This engagement lasted till March 10, and on March 12 Irving and Terry appeared in Boston. The Boston engagement ended March 17, and on March 19 a farewell dinner was given to Irving at Delmonico's, New York, when speeches were made by Irving, Chauncey M. Depew, M. Mount-Sully, William Winter, Charles A. Dana, and General Horace Porter.

On March 21 the company sailed for England, reappearing at the London Lyceum and playing there until July 21. On Sept. 17 they began a provincial tour, which included Bristol, Birmingham, Leeds, Liverpool, Edinburgh, Glasgow, Dublin, and Manchester. On Dec. 15 they reappeared at the Lyceum, and on the 17th Irving acted Brewster in A Story of Waterloo for the first time in London. On Jan. 12, 1895, King Arthur, by J. Comyns-Carr, was produced, and in May Irving acted Don Quixote, in a sketch by W. G. Wills.

The Great Actor Knighted.

On May 23 Henry Irving was named a knight. On July 19 he went to Windsor and received the honor of Knighthood from Queen Victoria. Lewis Morris and Walter Besant were knighted at the same time. A book of four hundred vellum leaves, containing the signatures of four thousand members of the stage, was publicly presented to Irving on the Lyceum stage, S. B. Bancroft presiding, to convey the congratulations of the dramatic profession upon his knighthood.

Irving's fifth tour in America began on Oct. 29, 1895, at Abbey's Theatre, New York, with Macbeth as the play. On Dec. 4 Much Ado About Nothing was presented, and on Dec. 7 Irving produced a new play called A Christmas Story. The New York engagement ended on Dec. 21. On Dec. 22 Irving and Terry began a provincial tour of the United States, and visited more than twenty cities, which included Washington, Richmond, New Orleans, St. Louis, Chicago, Indianapolis, Cleveland, Pittsburgh, Philadelphia and Boston. While in Chicago they produced, for the first time, on March 13, 1896, Godefroi and Yolande, by Laurence Irving. On April 18 a formal address of congratulation was presented Irving and Miss Terry by Eleanore Duse and her company. On May 4 they reappeared at Abbey's Theatre, New York, presenting Godefroi and Yolande, and The Lyons Mail. The New York engagement ended on May 15, and on the following day the company sailed for Liverpool. Irving and Miss Terry sailed on May 20.

Irving began a provincial season at Liverpool on June 1, appearing later in Manchester and Edinburgh. On June 17 he presented King Arthur for the first time in Edinburgh. The Lyceum season was opened in September, and on the 22d Cymbeline was produced. During that season Irving injured his knee by a fall and was compelled to retire temporarily. On April 14, 1897, Madame Sans Gene was produced at the Lyceum, and the season was ended there on July 24, with Madame Sans Gene, and A Story of Waterloo. In the Autumn of 1897 Irving and Miss Terry made a provincial tour, visiting Birmingham, Nottingham, Leeds, Sheffield, Hull, Manchester, Glasgow, Edinburgh, Newcastle and Liverpool.

At the Lyceum, on Jan. 1, Peter the Great, by Laurence Irving, was produced, and on May 4, The Medicine Man, by Traill and Hichias, was presented, Irving playing Dr. Tregenna. In the Autumn of 1898 another tour of the English provincial cities was given, and preparations were begun for a production of Richard II, and a new play by Sardou on Robespiere. In October Irving was taken ill at Glasgow and was obliged to stop acting for a time. The intention of producing Richard II was abandoned. New arrangements were made for the management of the London Lyceum. A managerial company was formed, with Mr. Comyns-Carr as chief director, to conduct the business, Irving to act and receive the profits.

Robespiere was produced on April 15, 1899. On May 13 Irving was again taken ill and left the cast of Robespierre, his son Laurence taking his place. On May 25 he reappeared again as Robespierre. On July 20 he received the degree of LL.D. from the University of Glasgow. The Lyceum season was closed on July 29. A provincial tour was begun on Sept. 11, and on Oct. 15 Irving and Miss Terry and the London company sailed for New York.

The sixth tour of the United States was begun at the Knickerbocker Theatre, formerly Abbey's, New York, on Oct. 30, 1899, and was accomplished as follows: Boston, Nov. 20; Philadelphia, Dec. 11; Washington, Dec. 25; Baltimore, Jan. 1, 1900; Brooklyn, Jan. 8; Pittsburgh, Jan. 15; Cleveland, Jan. 22; Detroit, Jan. 29; Toledo, Jan. 29; Columbus, Jan. 30; Dayton, Jan. 31; Indianapolis, Feb. 1; Louisville, Feb. 2; St. Louis, Feb. 5; Chicago, Feb. 12; Toronto, March 5; Montreal, March 8; New York, Knickerbocker Theatre, March 12; Providence, March 26; Springfield, March 29; Hartford, March 30; New Haven, March 31; Albany, April 2; Syracuse, April 3; Rochester, April 4; Buffalo, April 5; Cincinnati, April 9; Kansas City, April 16; St. Joseph, April 19; Omaha, April 20; Chicago, April 23; St. Paul, April 30; Minneapolis, May 3; Milwaukee, May 7; Philadelphia, May 10; New York, Harlem Opera House, May 14. On May 19 Irving, Miss Terry and the company sailed for London, where they arrived on May 29.

Irving and Terry reappeared at the London Lyceum on June 16, presenting Olivia. On July 4 and 6 The Bells and A Story of Waterloo were presented, and on July 25 Irving gave a farewell supper at the old Beefsteak Room in the Lyceum.

In October he visited Stratford-on-Avon and gave a special performance for the benefit of the Galveston Flood sufferers. A provincial season began on Oct. 22. During the Spring and Autumn of 1901 he played a round of parts at the Lyceum, and after a short rest in Wales and a brief tour of the provinces he sailed on Oct. 5 for New York, arriving on Oct. 14.

Charles I was the opening play of his seventh American season, beginning at the Knickerbocker Theatre, New York, on Oct. 21. His tour was carried out according to the following schedule: Oct. 21, 1901, New York, Knickerbocker Theatre; Nov. 11, Brooklyn; Nov. 18, Philadelphia; Dec. 2, Chicago; Dec. 23, St. Paul; Dec. 26, Minneapolis; Dec. 30, Omaha; Jan. 2, 1902, Kansas City; Jan. 6, St. Louis; Jan. 13, Indianapolis; Jan. 15, Columbus; Jan. 17, Toledo; Jan. 20, Pittsburgh; Jan. 27, Cleveland; Feb. 3, Buffalo; Feb. 6, Rochester; Feb. 10, Syracuse; Feb. 12, Albany; Feb. 14, Springfield; Feb. 17, Boston; March 10, Providence; March 13, Hartford; March 15, New Haven, and March 17, New York, Harlem Opera House.

His Last American Tour.

Irving began what proved to be his last American tour at the Broadway Theatre on Oct. 26, 1903, appearing in Sardou's Dante. This play was given for three weeks and he followed it with three weeks of repertoire. A tour of the country was made and in May, 1904, he returned to England.

In February of this year the strain of work upon his health and spirits, coupled, perhaps, with the sorrow of an estrangement from Miss Terry, proved too much for Irving. He collapsed of nervous prostration and then it was believed that his end was near. His wonderful reserve forces came to his rescue, however. After a short retirement he returned to the stage on April 29, acting in Becket and Waterloo. On June 10 his season closed and after the curtain fell on the last act Irving made what proved to be his farewell address to the London public. An American tour, to begin in January, 1906, had been arranged for him, and in his speech he promised his audience to meet them again the next year. To the music of "Auld Lang Syne" Sir Henry Irving stepped off the London stage forever.

HENRY IRVING.

From a photograph taken about 1870. From the collection of J. W. Prewer, of Belvidere, Morden Road, South Wimbledon, London.

A Flood of Tributes.

The flood of tributes of admiration and affection has been increasing since the news of Sir Henry's death became known. Ellen Terry, who is playing at Birmingham, England, was overcome with grief and did not appear at the evening performance Saturday. She said:

I know all this has happened as he wished. He worked to the very last in full possession of his faculties. It rejoices me that he finished his evening's work. His last words on the stage were: "Through night to light. Into Thy hands, O God; into Thy hands!" His last expressed wish, the wish of his life, was for a municipal theatre where everything would be of the highest order, where the standard of true drama as distinguished from miscellaneous entertainment would be successfully upheld. A realization of this wish would be a fitting monument to him.

President Roosevelt cabled sympathy to Sir Henry Irving's family, and in a message of condolence King Edward and Queen Alexandra say: "He will indeed be a great loss to the profession of which he was a distinguished member."

From all over the world come expressions of grief. Some of them are printed below:

WILLIAM WINTER: In the death of Henry Irving the stage has lost its most illustrious figure and the world has lost a great benefactor. He was the greatest actor of his time and probably the greatest of all times.

MRS FISKE: For a quarter of a century Henry Irving has been the foremost figure on the English stage. He has ennobled dramatic art and conferred an added dignity upon his profession. No individual force in the theatre during his time did so much to strengthen and uplift the stage.

DAVID BELASCO: Our modern stage has lost its greatest inspiration, as the name of Henry Irving stood for all that was able and artistic in the highest sense. And what is saddest of all, he leaves no one behind him to take his place. He was the greatest actor and the greatest stage director of modern times; and, what was best of all, he was the truest of friends.

HENRY CLAY BARNABEE: I first saw Henry Irving act thirty years ago. I admired him then and always did in the years that followed. I considered him the leader in his profession. His death is to be regretted by every one, either in or out of the theatrical profession. His work excelled that of any of his contemporaries.

W. H. CRANE: The stage has lost its intellectual head and front by the death of Sir Henry Irving. He was a man who, despite physical and vocal peculiarities, by sheer force of intellect and mastery of technique placed himself in the foremost position of the English speaking stage. His loss is irreparable, for no one can replace him.

JOHN DREW: I am intensely shocked to hear of the death of Sir Henry Irving. My acquaintance with him—made upon his first visit to this country, when I was a young man in Daly's company—ripened into friendship when I went to England to play in The Taming of the Shrew with that company, a friendship I am proud and happy to feel lasted to the end. It would ill become me to speak of him as an actor. I can only grieve with the English speaking world at his untimely taking off.

OTIS SKINNER: By the death of Henry Irving the English speaking stage loses the man who labored more nobly and effectively for its dignity and value than any one since David Garrick.

HEINRICH CONRIED: By the death of Sir Henry Irving the world has lost one of its greatest actors, and surely the greatest of stage managers. I am shocked and grieved, as he was a very dear friend of mine and one for whom I had the most sincere and lasting admiration.

JAMES K. HACKETT: The death of Sir Henry Irving came to me much in the nature of a personal loss. I had the honor of his friendship and it seems but yesterday since I dined with him in London. I doubt if any man of this generation has done so much to bring about the serious consideration of dramatic art and its aims as he.

DANIEL FROHMAN: Sir Henry Irving's death is most regrettable. He simply worked himself to death. He might have lived longer had he not work'd so hard. His success as an actor was a triumph over certain physical limitations. His great intellectual qualities established him as the greatest Shakespearean interpreter in England.

VIOLA ALLEN: The loss of Sir Henry Irving is incalculable not only to the stage but to the hosts of friends who loved and admired him not only for his art but for himself. He did more to dignify and honor the actor's calling than any other single man, and no greater artist or truer gentleman ever essayed a role before the public.

KYRLE BELLEW: I have known Sir Henry ever since I was a boy. He was a great actor, the greatest melodramatic actor in England and the most eccentric comedian and character actor. He has done more for the theatre than any living man.

CECELIA LOFTUS: I feel that Sir Henry Irving's death was a personal loss to me. He was a most lovable man, and during the season of 1902, in which I was a member of his company, I learned to love and admire him for his many charming qualities.

FORBES ROBERTSON: Irving was a great man and a great actor. His death is a loss to America equally with England. Let him be buried in the Abbey or in St. Paul's. His funeral should be that of the greatest of men. Irving was not only supreme in the actor's art, but in arts of poet and artist. His generosity was unbounded. It will never be known how often he helped actors and journalists. He enabled me to start my professional life and was encouraging and helpful always. Irving once told me it was his financial success in the United States that enabled him to become successful at the Lyceum.

BEERBOHM TREE: Irving was the greatest Hamlet I ever saw. It was his greatest performance. He would have succeeded in any profession.

GEORGE ALEXANDER: Irving's death removes the greatest actor of our time. He was the soul of chivalry, generosity and industry. I and many other actors owe our success to his assistance.

CHARLES WYNDHAM: Irving and myself were constant friends for forty years. We struggled and hoped in poverty together. I wrote to him recently warning him against burning the candle at both ends. Nevertheless, I think no other end so acceptable as to die peacefully, painlessly, almost triumphantly at the end of one of his marvelous performances. Irving died a comparatively poor man. He was never a money-seeker and gave away all he got in assisting his poorer brothers of the profession.

Should Rest in Westminster Abbey.

That the body of Sir Henry Irving shall find a resting place in Westminster Abbey appears to be a very general desire in England. The nation will, we are persuaded, ask this honor for him with no uncertain voice," says the *Daily Telegraph*, editorially, "and we know we interpret the wish and feeling of the country when we plead for a public interment in the Abbey."

The body reached London at 3.20 o'clock Sunday morning in a funeral car attached to the regular train from Bradford. Accompanied by Laurence and Henry B. Irving and by Bram Stoker it was taken at once to Mr. Irving's house. Flags were placed at half-mast on many of the London theatres Saturday. At the Queen's Concert Hall concert Chopin's Funeral March was played, the vast audience standing, and the afternoon and evening performances at theatres throughout England closed with the orchestra playing a dead march.

A suggestion that came from William Faversham has met with approval among Mr. Irving's New York friends. It is that a memorial window to the great actor be placed in the Church of the Transfiguration, the cost to be raised by popular subscription. James K. Hackett suggested a fund for the purchase of a suitable floral tribute to represent the theatrical profession in America. The *New York Herald* has accepted the custody of this fund.

At a meeting of the New York Playgoers' Club, held Sunday, the following resolution was unanimously passed:

Whereas, It is the object of the Playgoers' Club to foster, promote and elevate dramatic art; and,

Whereas, The late Sir Henry Irving, as an artist, thinker and man, has been the recognized leader of

(Continued on page 16.)

TELEGRAPHIC NEWS

CHICAGO.

Wonderland and Gay New York Hits—Melodrama Successes—Many Notes.

(Special to The Mirror.)

CHICAGO, Oct. 16.

The second production of Alice and the Eight Princesses, under the title of The Eight Princesses, Alice Changed to Wonderland, was an improvement in many respects over the first. The new version had a week to run, starting Sunday week, and so it was not perhaps fully developed here. But by the middle of the week it was running pretty smoothly. The story of the princesses, with Alice entirely out of it, was more distinct and direct. The scenic merit of the original production remains, including the unique and admirably constructed Square of the Houses That Make Faces, the beautiful transformation to the lake of the enchanted castle, the elegant ball room and the idyllic forest scene, which is the masterpiece of the production. The several delightful numbers of Herbert music remain, and such Mitchell outbursts of art, elegance, sumptuousness and effectiveness as the dance of the barbarians in purple, orange, gold and white, with a suggestion of the Indian in the costumes and dance. Aimee Angeles is a bright addition, and her dancing was immediately successful. Charles Barry and George Mackay won many encores with their dancing, and with Sam Chip worked up the desert front scene better than ever. James C. Marlowe as the King is a big improvement, and Sue Kelleher pleased as Margot. The horse of James Harris and William Cohan is a hit, and James Harris's big gray cat, with less to do than before, is clever.

Julian Edwards, Julian Mitchell, Victor Herbert, Frank Pixley, Glen McDonough, Frank McKee, Sidney Rosenfeld, Fred C. Whitney, Samuel Harris, Mrs. Jeff De Angelis and J. J. Shubert attended a performance of The Eight Princesses one night last week.

Rehearsals will begin to-morrow for the next new play to be revealed in Chicago the first time on any stage, The Home Seekers, by Ed. E. Samuel and Stanley Wood, at The People's. It will go on next Monday for the week.

Laura Sawyer, a bright young woman of twenty, is leading lady at the Avenue, after considerable experience in some leading traveling companies.

The scarlet third act of The Woman in the Case, at McVicker's, has been duly recognised by the public and handled with soft gloves by the press. The play has been praised here as one of Fitch's best in construction, one review going so far as to say it was as good as Sardou at his best. Long lines outside and big crowds inside every day and night at McVicker's show that the power of Blanche Walsh's name and the strange spell of this sort of play is as remarkable here as elsewhere. The demands for seats has been such that extra matinees will be given, beginning this week, on Thursdays.

Gay New York came noiselessly into town at the Great Northern, and got some right good notices. They were deserved, for the decent vitality of the German farce that forms the foundation of the musical comedy endows the production with a number of the justly celebrated exhilarators known as "one touch of nature." Dan Mason, who is a living picture of a little German ladies' tailor, gets the good will of the audience at once with a clever combination of naturalness with sufficient effective comedy exaggerations. He has the part well filled out with good business, and performs it all with most praiseworthy thoroughness. The substantial merit of this part is the backbone of the performance. James A. Devine's servant also was good comedy, which the audience relished. Louise Sandford as the tailor's wife and Blanche Carlyle as their daughter both pleased, as did the singing and appearance of Lillian Hoerlein as Florizell, and Kathryn Bartlett as Maria. The scenery, costuming and employment of the chorus were unusually effective, and the ensembles, arranged by Edward B. Adams, reflected especial credit upon him. The chorus revealed no savage attempt at denudation, and the many enthusiastic encores of the skirted lancers showed that the people did not miss the brazen old amazon march of other days.

Ed. Clifford, who has been at Mt. Clemens several weeks with a congenial party composed of Al. McPhail, George Gill, and Harry and Kate Jackson, has returned to his desk at the Rowland and Clifford offices.

The *Saturday Evening Herald*, started by Lyman Glover, then an ambitious youth in this city of destiny, is celebrating its thirtieth anniversary.

The Heir to the Hoorah opened to capacity at the Illinois with immediate success.

Hap Ward in The Grafter pleased a capacity audience at the Great Northern at the opening.

Manager William Roche, of the Bijou and Academy, says Halsted Street is booming, and that week before last was the biggest week in the history of the Academy.

Manager James H. Brown, of the Alhambra, had a genuine specimen of the smile that won't come off last week. Young Buffalo was filling the house to the roof every night, and making an extra Friday matinee a necessity; and statements from Why Women Sin, and Hooligan in New York, in both of which Mr. Brown is interested, showed they were flourishing. The big Blaney attraction, headed by Young Buffalo, with its long-haired star who happens to be able to act, and that, too, with spirit and thoroughness, has certainly stirred the melodrama patrons of this city to the depths. They find that interest aroused in the picturesque leading man is not misplaced. He is the best actor in the company, and so easily able to respond to all demands as the central figure that the people out front are with him from start to finish. Maggie Meredith is a hit, both in her part and specialties, and Vivian Prescott is successful in both capacities, also Tom Willis and Dave Lewis as Chinks and acrobats. The play is sturdy, wholesome, well constructed, especially the first act, and altogether a big, ample production for moderate prices of admission. It is as refreshing as a sea breeze after some of the red light rot that comes along in melodrama guise.

The greatest of all Burton Holmes' travelogues up to date was given by him last week before great audiences in the new Orchestral Hall. The lecture is entitled "The Siege and Fall of Port Arthur."

E. Laurence Lee succeeds Edwards Davis as heavy in the Marlowe Stock.

Fred Meyers, an actor stranded in Chicago, was fatally hurt by falling off a train while working his way East to-day.

Charles E. Barton was in town as manager of the welcome visitor, Gay New York.

William L. Roberts, the dramatist, returned to the city last week after seeing his Parsifal successfully on tour and began preparations for returning to his Winter home in Florida.

Will Page is here ahead of Olga Nethersole, whose engagement will begin at the Illinois Oct. 30.

Louise De Varney, who closed as leading woman with the Fabio Romani company at Paducah Oct. 7, opened as leading woman with At Piney Ridge Oct. 14 at Chicago Heights.

Frank Monyhan, an old time Chicago favorite, is recovering from serious illness at the German Hospital.

Samuel F. Kingston, well known here as a former Chicago newspaper man and of late as a manager of Anna Held and other companies, has returned from Europe to manage Alice Neilson.

Out of the Fold will be played by the stock at the Marlowe, says Manager Marvin. Business at the cozy Englewood theatre has been excellent and continues to increase.

Charles H. Sergel, at the head of Chicago's big play supply house, the Dramatic Publishing Company, has returned from an European tour that lasted half a year. He made a special inspection of theatres and theatrical business everywhere he went, and came home with the firm conviction that American managers have nothing to learn in a business way from European managers.

What has been known as The Mayor of Kankakee will be known as The Pink Hussars, Mr. Whitney having finally decided on that name for his first production at the Chicago Opera House. It was thought that there would be too many Mayors of Something on the stage in Chicago of recent date and the confusion would result among the cash buyers.

Out of the Fold at the Bush Temple last week seemed a little out of the cozy fold of that theatre as a play, yet it drew large audiences all the week and seemed to satisfy. It gave Adelaide Keim an opportunity for an exhibition of her convincing art as an emoptional actress in the school room scene, and as usual in all details she showed finish, mastery of technique and naturalness. George Alison as the school master made the most of his opportunities, and gave a fine, manly, smooth impersonation that his houseful of admirers greatly enjoyed. Morris McHugh was in his element as Big Jim and delighted his legion of North Side devotees with one of the best characters he has drawn for them. Milford Giffen was a real hit in make-up and acting as the village cut-up, and his song and neat dance with Emma Lou Giffen was enthusiastically redemanded, both having exceptionally pleasing singing voices.

Van Kinsie's Jack Rose in At Piney Ridge was a highly creditable achievement in acting, and the supporting company at the Columbus last week was unusually capable. Bruce Richardson's Abe Moonlight was an excellent character study, which the audience quickly accepted as worth applause, and Sam Pickens' Mark Briarson was strong and natural. The play is well staged and of such merit that it is pleasant to record that the engagement was one of the most successful of the season at the Columbus, the theatre being not half large enough Sunday and the audiences large all the week.

The bills this week: Grand, Earl and Girl, with Eddie Foy; Auditorium, Humpty Dumpty; Illinois, Heir to Hoorah; Studebaker, The Filibuster; Chicago Opera House, Pink Hussars; Garrick, Fantana; Colonial, Forty-five Minutes from Broadway; La Salle, Yankee Regent; Great Northern, Hap Ward; McVicker's, Blanche Walsh; Bush Temple, Lord and Lady Algy; Columbus, Her Wedding Day; People's, Out of the Fold; Marlowe, Little Minister; Alhambra, King of the Opium Ring; Bijou, Human Hearts; Academy, Across the Pacific; Criterion, Secret Service Sam.

I hear that Dave Lewis, being under contract to the producers of The Orchid, will be placed elsewhere if not in that production.

George H. Murray, widely known and popular here, where he used to live, was in town last week ahead of Babes in the Wood. He completed arrangements for the big special train of twelve cars for the Babes from Pittsburgh to Kansas City, via Chicago and the Alton road, passing through here Oct. 29. Mr. Murray says Belasco's Girl of the Golden West is a big hit in Pittsburgh, with orchestra crowded out every night.

Mabel Bardine, formerly stock star at the Empire in Baltimore, has recovered her health after six weeks in a hospital here, and may be seen in a vaudeville sketch soon.

Jo Harris is back in charge of Charles K. Harris' branch house here after a trip to California, and says that it is a fine country.

The Filibusters leave here after next Saturday night's performance and open in Kansas City Sunday night, with the help of the Chicago and Alton road.

OTIS COLBURN.

BOSTON.

New Productions—Napoleon and Cleopatra—Other Notables.

(Special to The Mirror.)

BOSTON, Oct. 16.

Henrietta Crosman is decidedly a novelty for the patrons of the Hollis, for heretofore all her engagements in Boston have been played at the Tremont or Globe, but she was welcomed by an unusually large audience to-night when she gave Mary, Mary, Quite Contrary, and it would look as if the splendid patronage which Raffles had for its fortnight would be continued. This is the first time that Miss Crosman has played here in modern comedy, and the innovation was voted a success in every respect. In her excellent company are Addison Pitt, Boyd Putnam, Marion Nesbitt, Louise Galloway, Blanche Weaver and Ida Vener.

Fritzi Scheff has a new opera this season, and at the Colonial to-night the capacity was tested to see Mlle. Modiste, which has only been on the stage for a week in Washington and a night in Trenton. It is a genuine novelty, so far as Boston is concerned, and the vivacious prima donna certainly scored a personal success. The company includes Josephine Bartlett, Louise Le Bovol, Claude Gillingwater, William Pruette, Walter Percival, Howard Chambers and Leo Mara.

Thomas E. Shea made the most ambitious offering of his present engagement at the Globe to-night, and will play Napoleon the Great all the remainder of his engagement. Mr. Shea's new play was written by Channing Pollock. Mr. Shea's Napoleon is one of his best characters. Charlotte Burkett and an excellent company help much to add to the effect of the play, which is most elaborately presented.

The most ambitious effort that the stock company at the Castle Square has made this season is the production of Cleopatra to-night. Lillian Kemble plays the title-role. Joseph Craig is the Marc Antony, and the cast is so long that nearly all the favorites of the company were seen in the production. The scenery was the most elaborate that has been seen at this house for a long time, and was well worthy of comparison with the realistic Davenport production.

At the Empire Lord Chumley marks a return to the lighter style of comedy, in which the stock company at this house is been to the best advantage. Howell Hansel is the central figure in E. H. Sothern's old character, and Zeffie Tilbury adds to the impression which she made on joining the company a week ago, by playing the leading female part. Mary Hall is taking a well-earned vacation by being out of the bill for the first time since the season opened. Adelaide Manola, daughter of Marion Manola, made her first appearance with the company.

Denman Thompson celebrated his seventy-second birthday yesterday, and he certainly begins to have claims to the title of the Grand Old Man of the American stage. He plays along with The Old Homestead with as great effectiveness as ever, and splendid audiences are the rule at the Boston. One of his novel gifts was a gigantic cake from his friend, George Hall, of the Adams House, representing a barnyard, cow pasture, horse, and everything of rural surroundings. Around the whole was a fence of seventy-two candles.

Sherlock Holmes packed the Grand Opera House to-night, for there was an added interest in the appearance of Erroll Dunbar in William Gillette's old character. Last Summer I told of his engagement to Helena Sharpsteen, a wealthy young lady who had proved her cleverness by appearing at a special production made under the direction of Mrs. Erving Winslow, her teacher in dramatic art. The marriage was a semi-runaway affair, performed at the Little Church Around the Corner a week ago, and it created quite a stir in the Boston papers.

The College Widow will have only this week and next for its stay in Boston, for ten weeks was the original limit of the engagement here, and that would have been considered quite long enough for any play, considering the way that patronage had been running around town recently, but the high water mark was reached at the start, and it has been kept there all the engagement. Really it is not strange that Manager John B. Schoeffel has smiled so contentedly for the past eight weeks.

Thomas W. Ross and A Fair Exchange have had a good week at the Park, finishing up with the orchestra under the stage. Lizzie Hudson Collier, Bijou Fernandez and Amber Lawford are a capital trio of clever actresses.

Dora Thorne is the play with the stock company at the Bowdoin Square, where the week opened auspiciously. There seems to be quite a vogue for the dramatization of this popular novel and the Bowdoin Square proposes to be in on the ground floor. Charlotte Hunt plays the title-role and does it with good dramatic effectiveness. Charles Miller is the Ronald Earle. The full stock company appears in the cast, while specialties are given between the acts.

As Ye Sow seems to be bound to have a big engagement at the Majestic. The first week of the Cape Cod play by Rev. John Snyder was a good one, for theatregoers were anxious to see the sort of a drama a Boston clergyman would write; but this was followed by a lot of display advertising in the Sunday newspapers not equaled here by the circuses in recent years. The sight of half a page in each of the Sunday papers made the other managers fairly gasp. William A. Brady and Joseph Grismer have sown enough money to reap a million.

Sir Henry Irving's death was quite like a personal loss to Kyrle Bellew, Julia Arthur (Mrs. B. P. Cheney), Edgar L. Davenport, Frank Gilmore, and a number of others who were associated with him, and all paid tribute to the worth of the great tragedian.

James Forbes was in Boston a part of last week paving the way for The Lion and the Mouse.

Jerome K. Jerome's single appearance in Boston as an entertainer of the lecture platform will be at a matinee at the Hollis 26.

The most welcome announcement that the Tremont has yet made this season is to the effect that Mrs. Fiske would be there before the new year with Leah Kleschna. It has been two years since Mrs. Fiske has played in Boston and she has been greatly missed by lovers of the best type of dramatic art.

There has been another change in the dramatic editorship of the Boston *American* and Ernest L. Waitt now occupies the position instead of Morton Birge.

Capta'n George Martin, who has been on the dangerous list of the Massachusetts General Hospital, is now recovering and will be out in a short time. There was another continuance in the case of Eben Plympton, who was accused of assault. Mr. Plympton comes to Boston and visits him at the hospital very frequently.

Walter E. Anderton, the tenor of the Cadet theatricals for the past two seasons, was married last week to Maud A. Hunt, of Winthrop.

Marion Ballou, of the Castle Square Stock company, had a house warming to professional friends at her new home in the Hoffman House last week. The guests included members from the Castle Square, The College Widow and A Fair Exchange companies.

Two important new engagements have just been made by Lindsay Morison for his stock company at the Empire, so that it is now a stronger organization than ever. Zeffie Tilbury has been secured for second lead, and Adelaide Manola, the daughter of Marion Manola, comes to take the juvenile characters, succeeding Flora Juliet Bonley.

Charles F. Atkinson is to be the manager of the coming production of Cloverdale, the novel comic opera, the book of which was written by George T. Richardson, former dramatic critic of the *Traveler*.

Lon Haskell, whose home is in this city, joined The Sign of the Cross during its engagement at the Globe.

There was a hearing in the Circuit Court of Appeals last week in regard to the action of replevin brought by the Pan-American Amusement Company against Robert E. Maguire, a deputy sheriff, to replevin a lot of theatrical effects used in The Wild Rose which had been attached by the officer in a suit brought by Charles Messenger against the Lederer Amusement Company. The goods had been bought by the latter from John Wanamaker, and Messenger as his representative brought the attaching suit to recover the price, $500. While the attachment was in force the Pan-American Company brought the replevin suit, claiming the property belonged to it under a bill of sale given by George W. Lederer and Joseph Jordan, who had been given a previous bill of sale by the Lederer Amusement Company. The validity of these bills of sale was questioned and the jury decided against them in favor of the sheriff. The plaintiff appealed and on the appeal decision was reserved.

JAY BENTON.

PITTSBURGH.

The Girl of the Golden West—Robert Edeson—Other Successful Engagements—Notes.

(Special to The Mirror.)

PITTSBURGH, Oct. 16.

Yorke and Adams head a large and capable company at the Alvin, presenting Bankers and Brokers, which is a sort of satire of the Frenzied Finance epoch, and the usual large attendance was in evidence to-night. The stars create an abundance of fun in their characters of Plonsky and Pincus; in short, the whole performance proved entertaining. Mary Marble in Nancy Brown follows next week.

After a tremendous week's business with The Rays, the Bijou goes back to the lurid melodrama, After Midnight being this week's bill. Two large audiences were present to-day which seemed satisfied with the play. Next week Lottie Williams in My Tom Boy Girl.

Up at the Empire to-night a large audience approved the play Eben Holden. Henry Horton gives a good characterization of Uncle Eb, and his supporting company was efficient. A Girl of the Street follows.

At the Belasco, The Girl of the Golden West played to capacity at every performance during its two weeks' engagement, and left yesterday for Baltimore. It is succeeded this week by Babes in the Wood, which is one of the best extravaganzas seen here, and the house was filled to-night. The company is a very large one, composed of capable players, and the mounting is massive and attractive. The booking is for two weeks. Mrs. Fiske, in Leah Kleschna, follows.

Robert Edeson and company, in Strongheart, is at the Alvin, and will be followed by Wright Lorimer, in The Shepherd King, for two weeks.

The Gayety held its customary large audiences to-day, where Fred Irwin's Majestics formed a good show. New York Stars for next week.

The New Century Girls attracted a capacity audience to-night at the Academy. Salvini and Grovini, juggling bicyclists, are the feature.

This is the last week of the Exposition, and Sousa and his band are the Music Hall attraction.

R. M. Gulick, manager of the Bijou and Alvin, returned home last week from Atlantic City, where he has been regaining his former vigor prior to his long illness of typhoid fever, and now "Richard is himself again"—Shakespeare. He was given a cordial welcome by his many friends and employees—especially the latter, who are all devoted to him for his square treatment of them.

ALBERT R. L. HEWES.

BALTIMORE.

Blanche Bates—The Girl of the Golden West—The County Chairman—Notes.

(Special to The Mirror.)

BALTIMORE, Oct. 16.

All Baltimore is in evidence at Albaugh's Theatre this week to greet Blanche Bates in the latest play by David Belasco, The Girl of the Golden West. The advance sale indicated the popularity of the star.

The County Chairman, always popular here, is doing big business at Ford's. All the favorites are in the cast and received a rousing welcome on their return.

Mrs. Temple's Telegram was well received at the Academy by a large audience. The cast was the same as that which figured in the long run at Wallack's Theatre, New York.

A Jolly Baron, with Billy (Single) Clifford as the star, delighted an enthusiastic audience at the Auditorium.

A real melodrama with a solid foundation, called She Dared Do Right, is seen at the Holliday Street Theatre. The scenes depicting New York life along the Bowery were loudly applauded.

Blaney's attraction this week is For His Brother's Crime. Robert Gaillard is the star, and his support is excellent.

HAROLD RUTLEDGE.

ST. LOUIS.

Lady Teazle Liked—Mrs. Leffingwell's Boots and Babes in Toyland—Theatre Notes.

(Special to The Mirror.)

ST. LOUIS, Oct. 16.

Beauty and the Beast (Grace Van Studdiford and the Horse Show) had things their own way all last week. The Beast is gone, after liberal patronage, but Beauty, in response to vociferous public demand, remains another week, Miss Van Studdiford appearing to-night at the Garrick to a crowded house, all last week's audiences being to, and in some cases beyond, capacity. There is something about the St. Louis people that makes them go to unwonted lengths in honoring their own, and Miss Van Studdiford is pleasantly experiencing some of the phases of this quality. But even at that her Lady Teazle is finely acted, well sung, altogether a high-class entertainment. For next Sunday matinee the Garrick will have Frank L. Perley's The Girl and the Bandit, with Mabel Hite, Joe Miron and all the eighty capable others.

Mrs. Leffingwell's Boots, one of our own "Gus" Thomas' plays (we who know of him can't stand for Augustus Thomas, Esq.), is the Century offering this week, having begun last night. The play's ready farce and crisp movement made it an instant favorite. In the company are Vincent Serrano, clever leading man; beautiful Grace Heyer, Dorothy Hammond, Jane Laurel, Frank Burbeck, Louis Payne, William Courtenay and others. A big audience took kindly to it and went away well pleased with the bill.

Babes in Toyland, Victor Herbert's comic show piece, with its wealth of orchestral score and concerted numbers—it pays a man to have been first 'cello under Theodore Thomas for four years—is at the Olympic. Its advancement from the Century to the Olympic is a deserved compliment on the part of the powers that be. Ignacio Martinetti, Katherine Bell, Gus Pixley, Albertine Brenson, Florence Sylvester and an otherwise acceptable cast are sure of a fine welcome all week.

The Paraders are at the Grand Opera House for the week. Imbued with the growing requirement of swift action, the bill is full up on specialty acts that serve to drive away Sunday and other cares in this still much belidded metropolis. The El More Sisters are headliners and never abuse their right to the frequent center of the stage. Dena Julians is the prima donna and does her part effectively. Eno Hans as the Blustering Texan makes the Savannah simoon tame in comparison, and Leon Le Chartiers does a vocal turn or twain that serve. Not to be overlooked is the chorus.

'Neath the spreading Imperial a village smithy stands; the smith a mighty man is he with large and sinewy hands, and the muscles of his brawny arms are in Corbett's recollection. This doesn't rhyme, but Longfellow was no poet. Yet Robert Fitzsimmons is not the world's worst actor, and his Fight for Love at Tenth and Pine served to call out one of the largest audiences of the season, and there also ensued the usual scramble for the horseshoe made during the play. A good imitation of a ring combat is a feature of A Fight for Life, and altogether "Fitz" and his company will be taken care of profitably all this week.

In Doctor Garen's pharmacopoeia yesterday afternoon was found another Thespian narcotic called The Queen of the White Slaves, which being taken in large doses by the local public right after the exhibition of The King of the Opium Ring may soon be expected to put a sad local public in a position to see things Orientally hereabouts.

The Germans at the Odeon put their old time favorite, Grosstadtluft, before a capacity house last night. Patronage from the non-Germans is constantly increasing. Blumenthal and Kadelburg assume all responsibility for Grosstadtluft, which tells of a visit to the metropolis by sundry persons and their entanglements, every phase of which is true to nature and hence more or less amusing. The choice of the piece, following as it does The Family Day, is also happy. Die Herren Heinemann und Weib are always safe in offering it.

Notwithstanding alluring offers from Colonel Tom Landrum, now proprietor of the Planters, Grace Van Studdiford and her husband have, so far, every night at 11.30 boarded a suburban car for Atlanta, their country seat out in the county. During the week all the members of the company, in groups of their own choosing, are to have afternoons at Atlanta. The place is large and well appointed, and this is the best season of the year for such entertainments hereabouts.

Director Alfred Ernst, of the Choral-Symphony Society, is just back from his periodical trip to Germany. This year he walked all through the Harz mountains, and is the picture of health.

Owing to the unprecedented demand for seats, Grace Van Studdiford consented to give an extra performance of Lady Teazle at the Garrick last night. She has arranged for only one matinee, Saturday.

Genevieve Day, of the Sho-gun company, received much social attention during her stay in St. Louis.

William Weil, the St. Louis bandmaster of World's Fair endeavor, bade farewell to this city and a large audience at the Odeon the other night. His last concert at the Odeon was very well attended and numerous floral offerings were showered upon his vocal soloist, Miss Whaley. During the evening he played just thirty pieces and this, programme numbers and encores, beats all records on the west bank of the Mississippi.

Charles Preston Elliott, manager of Melbourne MacDowell, now sojourning professionally far up North, writes that the people of Canada think that the eminent modern classic comedian is a sleight-of-hand performer, and until business or their understanding of him is better, there is little hope for MacDowell in His Majesty's domains.

Henri Leone, who played the Rajah in The Royal Chef with evident success quite a while, being, in fact, the original Rajah until he was succeeded on the last day of the St. Louis Garrick engagement by Charles P. Huntington, tells me he is going into vaudeville. He will shortly begin his new career in Chicago.

Albertine Benson made her debut at the Olympic last night in Babes in Toyland, taking well the part of Tom-Tom. She scored a fine impression with the Toyland song in the second act.

RICHARD SPAMER.

PHILADELPHIA.

Leah Kleschna—The Toast of the Town and Other Attractions—Gossip of the Theatre.

(Special to The Mirror.)

PHILADELPHIA, Oct. 16.

The most notable event of the week is the appearance of Mrs. Fiske and the Manhattan company this evening at the new Lyric Theatre in Leah Kleschna. The beautiful Lyric is crowded to the doors by the best theatregoers and the royal welcome accorded Mrs. Fiske will live long in the history of opening nights. The advance sale for the limited two weeks' term is very large. Blanche Bates in The Girl of the Golden West will follow on Oct. 30, for two weeks.

Viola Allen in The Toast of the Town has made a genuine hit, this being her second and final week at the Broad Street Theatre. The rewritten drama has been greatly improved since the opening night, and its success is greatly due to the personality of the star, with Isabel Irving a very close second in her role of Mistress Roxana. N. C. Goodwin will appear in the initial reproduction of Wolfville on Oct. 23, and remain two weeks.

Woodland is in its second and last week at the Chestnut Street Opera House to medium patronage. Joe Weber's "all-star" company will follow on Oct. 23. Roger Brothers in Ireland, Nov. 6, for two weeks.

Little Johnny Jones with George M. Cohan and his merry assistants opened at the Chestnut Street Theatre to-night and was greeted with a crowded house. The engagement is for two weeks. Grace George in The Marriage of William Ashe will follow on Oct. 30, and McIntyre and Heath Nov. 13, each for two weeks.

The Wizard of Oz is enjoying two weeks of

prosperity at the Garrick Theatre. Montgomery and Stone work hard and are great favorites. Laurence D'Orsay in The Embassy Ball will follow on Oct. 23.

Love's Lottery with the Schumann-Heink company is in the second and final week at the Walnut Street Theatre. Checkers, with Hans Roberts in the star role, will follow on Oct. 23.

Hurtig and Seamon's In New York Town opened to-night for the week at the Grand Opera House to a crowded house. It is a big musical and scenic production, carrying sixty-five people with a good cast, including Cliff Gordon, Charles Howard, Vinnie Henshaw, Ida Emerson, May Ward, and a bevy of American Beauties in the chorus that overshadows anything seen in the Quaker City this season. Bookings to follow: Gay New York, Oct. 23; Eva Tanguay in the Sambo Girl, Oct. 30; Tom, Dick and Harry, Nov. 6.

At the Park Theatre Simple Simon Simple is in its second and last week. The Isle of Spice will follow on Oct. 23. The Sleeping Beauty and the Beast, 30.

The Girard Avenue Theatre offers for week Blaney's melodrama More to Be Pitied Than Scorned. Hearts of Gold will follow on Oct. 23.

Dangers of Working Girls is the week's feature at the National Theatre. Queen of the Highbinders, Oct. 23.

Barney Gilmore in A Rocky Road to Dublin is at the People's Theatre this week with fair prospects. Custer's Last Fight will come on Oct. 23.

Blaney's Arch Street Theatre presents The Gypsy Girl with Dolly Kemper in the leading role. Coming week of Oct. 23, Fighting Fate.

Wedded and Parted holds the week at Hart's Kensington Theatre. Shadows of a Great City, Oct. 23.

Forepaugh Theatre Stock company are giving Hearts Courageous in creditable style and it is received with favor by large audiences. Affie Warner and John Ines are worthy of special notice. Quo Vadis, Oct. 23.

Darcy and Speck's Stock company at the Standard Theatre are favorably received with this week's representation of Her Mad Marriage, its first local production. King of Detectives, Oct. 23.

Dumont's Minstrels' latest skit, The Athletics and the New Yorkers, crowded their cozy Eleventh Street Opera House. A good programme with usual minstrel favorites.

The Boston Symphony Orchestra will give only five concerts in this city during the Winter. The dates at the Academy of Music here are Nov. 6, Dec. 4, Jan. 8, Feb. 12, and March 12.

Philadelphia Orchestra, Fritz Scheel, conductor, will give its first rehearsal at the Academy of Music Oct. 27.

The bequest of $50,000 of Herman Siebeling to the charity fund of the Elks became valid within the past week, when his will was admitted to probate, the heirs of the deceased deciding not to contest the will, which makes the legacy operative.

Jerome K. Jerome, the English author, will give a recital at the Chestnut Street Opera House, matinee, Nov. 10. S. FRANKENBERG.

WASHINGTON.

Minstrels and Melodrama Please—Peter Pan Postponed—News Notes.

(Special to The Mirror.)

WASHINGTON, Oct. 16.

Maude Adams' opening in Peter Pan at the New National has been postponed until to-morrow night (Tuesday). Next week, Olga Nethersole in The Labyrinth.

At the Lafayette Square Opera House, for the closing week of the Lafayette Square Amusement Company's tenancy, the attraction is Elfie Fay in The Belle of Avenue A. A crowded house is in attendance and gives the youthful star many personal honors for work that wins approval. Manager Al. H. Woods provides a clever supporting company and a chorus of attractive quality. In the American Pony Ballet of twenty he has a number of solo dancers of decided merit. Next week, the Belasco Theatre and Blanche Bates in The Girl of the Golden West.

George Primrose's Minstrels at the Columbia Theatre furnish an excellent entertainment that thoroughly pleases in an all-round attractive programme of black-faced novelty. The County Chairman, with Mackiyn Arbuckle, follows.

Custer's Last Fight, with Montgomery Irving as the star, is a winner at the Academy of Music. The supporting company is strong and capable. Dangers of Working Girls is next week's announcement.

On Thursday night the National Theatre presented a gala night with a huge theatre party, the entire house being occupied by the American Bankers' Association in convention here during the past week. The house was secured several weeks ago by the local committee as a special event of the entertaining arrangements. It can be truly said that William H. Crane never appeared before a more enthusiastic body. He is further honored next Wednesday night on his appearance in Richmond, Va., being the invited guest of Governor Montague at the executive mansion at the banquet tendered to President Roosevelt on the occasion of his visit to that city.

William H. Fowler, the treasurer of the National Theatre, who made a record of success during the baseball season as treasurer and business-manager of the Washington Baseball Club, was presented on the closing day of the American League season here with a rich and expensive diamond mounted watch and fob, with diamond mounted locket and a pocketful of $10 gold pieces.

Last night at the Academy of Music Shepard's Moving Pictures, last season's big Sunday night success of several weeks, commenced again to a crowded house.

Tunis F. Dean is in the city representing David Belasco and the Blanche Bates engagement and the inaugural of the new independent playhouse in Washington. JOHN T. WARDE.

CINCINNATI.

Farcical Plays and Melodramas—Theatre Printing to Be Censored—Notes.

(Special to The Mirror.)

CINCINNATI, Oct. 16.

The College Widow had a great week's business at the Grand and proved one of the most enjoyable comedies ever presented at that house. It gave way to-night to Way Down East, which began its sixth engagement at that house before a large audience. Phoebe Davis, Ella Hugh Wood, Ulric Collins, and Robert Fisher are still with the play. Woodland will follow.

George Sidney is at the Walnut with a continuation of Busy Izzy, this time called Busy Izzy's Vacation. The piece made a substantial hit yesterday. In the company are Carrie Weber, Catheryn Rowe Palmer, Nettie O'Brien, Madaline Broughton, Matt Kennedy, Sid Forrester, Chas. Le Mair, Harry Lawrence, and Walter Pierson. Fantasma follows.

The Forepaugh Stock company continues on the tide of success at Robinson's. They are playing The Little Minister, with Lavinia Shannon as Babbie and Harry Burkhardt in the principal role.

Harry Clay Blaney is at Heuck's in his new melodrama, The Boy Behind the Gun. The Royal Guards of Japan are an interesting part of the performance.

Her First False Step is being shown at the Lyceum again, and that cozy little playhouse is packed at every performance.

Chief of Police Milliken has constituted himself censor of lithographs, and all doubtful billboard matter must now go to him for approval before posting. The matter of offensive advertising had been brought to his attention by the Business Mens' Club and other organizations.

The Hagenbeck Show, after a successful road season, went into Winter quarters here last week. Part of the animals have been placed in the Zoo and the rest are at the old fair grounds in the suburbs. H. A. SUTTON.

Louise Mackintosh-Robt. Rogers. At liberty Oct. 21.

THE LONDON STAGE.

The Conqueror Fails—So Does The Gay Lord Vergy—Clarice Withdrawn—Other News.

(Special Correspondence of The Mirror.)

LONDON, Oct. 7.

Just as we were all preparing comfortably to playgo for the purpose of inspecting sundry dramatic works (English and American) week before last, lo! two startling sensations were sprung upon us. The first was that the new blank verse play entitled The Conqueror, which had just been produced by Forbes Robertson at that lovely new theatre, the Scala, was not by "Mr. R. E. Fyffe," as billed, but by the Duchess of Sutherland, if you please! The disclosure, which got out on Monday morning, after the play had been produced on the Saturday, was made in time (as perhaps it was intended to be) to work a necessary boom for the play. For, sooth to say, on the first night The Conqueror did not strike one as being a drama of an epoch-making kind. It was ambitious enough, for its story aimed at being highly romantic and its dialogue was in blank verse. But alas! some of the romance panned out as very prosaically set forth, and much of the blank verse was very blank indeed. Even before one knew that "Mr. Fyffe" was Her Grace of Sutherland one felt that the author had handled the play in quite a highly respectable, lady-like manner. Here and there were indications of the influence of good old Thomas Malory, whose grand but gory collections of the legends concerning the late King Arthur and his Knights of the Round Table was the first book put in type by Caxton. But this occasional Malory touch was followed by touches of feminine extravagance and strained rhetoric. The plot of The Conqueror revolves around one Morven, a mediæval warrior, who, like the bloodthirsty Attila (alias "The Scourge of God"), and especially like Kit Marlowe's bombastic bully, Tamburlaine the Great, has made havoc of nations and spread bloodshed and rapine far and wide. Among Conqueror Morven's recent horde of captives is a little ten-year-old girl whose simple faith and innocence so captivate his conquering heart that, putting her under proper protection, he books a date eight years hence to return and make her Mrs. Conqueror. But as our Marie-Corelli-defended friend William of Stratford has truly observed, "The Gods are just, and of our pleasant sins make whips to scourge us." For lo! toward the end of that eight-year interval there comes to the castle where sweet Amoranza has been budding into womanhood a doughty and decent looking knight, soundingly named Sir Beau de Vize, of Degrevant. He and Amoranza fall madly in love at first sight, she (good easy girl) taking him for the Conqueror who said she was to save herself up for him. Anon the mail clad Morven arrives to claim his bride elect, and finding himself supplanted, as it were, he being quite a business-like butcher, orders Sir B. of Whatitsname to be strung up to the nearest convenient tree. In due course, however, the power of love (plus self-sacrifice) melts Morven, and with great forethought he adopts violent means for the removing of himself so as not to interfere with the young couple.

Now at first sight this story looks all right and I am glad to say here and there in the five acts there was a distinct wave of action. For the most part, however, the action was set forth in ripples, and rippies are not enough for poetic and romantic drama. If one must write in blank verse (and it is so easy not to write in that difficult vehicle), then must one throw in more movement to the square inch to balance this slower form of dialogue. For myself I could heartily wish that The Conqueror had been a better play, not because the dear Duchess needs any fees, for she and the delightful Duke, although they have only about two millions of acres, really wallow in wealth. No, I could wish it a better play because that splendid actor Forbes Robertson has staged the play in the most costly and realistic fashion; also because (unlike some actor-managers one could name) he once more surrounded himself and his charming wife, Gertrude Elliott, with the best available company. "Forby" (as some dramatic irreverents call him) played nobly as the sometime murderous but afterward matrimonially murdered Morven. Gentle Gertrude was very sweet as Amoranza (after that child had grown up). Henry Ainley as Sir Beau de Vize was effective as he is handsome, and excellent support was also given by Oscar Adye, Charles Bryant, J. H. Ryley, Ernest Cosham, Italia Conti, and Ida Molesworth. The last named played a kind of prophetic-fatally-stabbed nurse who bids Morven look to himself, on the grounds that "the Gods love not Conquerors." And when you come to think of it, some of those mighty vanquishers have had a bad time at the finish, haven't they? Which is another proof of what our scientific friends call "Nature's law of compensation."

From this account of The Conqueror methinks you will not be altogether surprised at the failure of the play, although it was the work of a real live Duchess. During the last few days Rumor (whom William of Stratford properly painted as full of tongues) has been rumoring that this beautiful bride of the many-million-acred duke has put money in to back her play. I am assured officially that this is by no means the truth, but that on the other hand the dear, delightful (but not at present too playwrightful) Duchess insisted upon having a check in advance of fees! Forbes Robertson stated during the week that he hopes to revive The Conqueror after it has been revised. If all the revisions necessary are done it will be some time before the Duchess' drama is ready for revival, for the revising will take a considerable time. In the meantime—that is to say, next Tuesday—Forbes Robertson will revive For the Crown. This is a play quite as sad as The Conqueror, or even more so. Still it is a real play, full of strength, and, moreover, its poetry is poetical, being by two "eminent hands" (as the critics of the late Queen Anne's time used to call their bards). These two poets, you will remember, are respectively Francois Coppée for the original French version, Pour La Couronne, and John Davidson for the English adaptation.

Sensation No. 2 was connected with Actor-Manager Beerbohm Tree, who on Monday night, Sept. 25, found a dangerous crack in the proscenium arch at his theatre, His Majesty's. At first he thought he would not be able to take the curtain up on Oliver Twist lest some serious accident should ensue. He was advised by experts, however, that he might play the one night, but no more. So Tree, having acted on Monday, but not without trepidation, hastily packed up bag and baggage and scrip and scrippage and by the next night, behold! they were all comfortably sheltered at the Shuberts' new theatre, the Waldorf. Here they will have to stay for at least a fortnight until the aforesaid proscenium arch is put right. Tree and company's migration to the Waldorf in such a few hours was a great credit to his fine staff's organization, for apart from the heavy luggage, etc., the whole of the fine Oliver Twist scenery had to be cut down to fit the Waldorf's lesser space.

Another failure of the present week is The Gay Lord Vergy, that was produced at the Apollo last Saturday night and (if present arrangements hold) will be withdrawn therefrom to-night. It has received a perfect avalanche of bad notices, some of them adopting the method described by the late Alexander Pope (of Twickenham-on-Thames) as breaking a butterfly upon a wheel. Some critics, however, remembered what all should have remembered, that after all the attempts to reproduce in a decent English form an opera bouffe so flagrantly indecent as the French libretto was an error of judgment and not necessarily a crime. As a matter of fact The Gay Lord Vergy has suffered disaster because of Adapter Arthur Sturgess' laudable attempt to make this story presentable to the clean-minded. True, he might have put in some better British wheezes, for (as Seymour Hicks always candidly admits) there are plenty of ready made ones on hand. But even then I fear that this kind of opera bouffe is too much behind the method of the age to have caught on with any special catch.

Of course the nasty heart-eating episode, burlesqued from one of the precious but not too particular Boccaccio's favorite tragic stories, had to go by the board. Equally, of course, the mock warrior Vergy's *ceinture de chastité* episode, that so tickled fous Paris, was not to be thought of for any British stage. But nothing of moment having been substituted for these disgusting details, the piece panned as conventional rather than comic.

To make matters worse the cast, although good on the whole, was wrongly distributed. John le Hay, a clever comedian and singer; Mlle. Aurelie Revy, hitherto only in grand opera and high-class concerts; Norman Salmond, and other popular favorites all seemed as square pegs in round holes, or vice versa, and lo! the unhappy result of the production. At the moment of mailing it seems that the next production at the Apollo will be the long talked of Paul Rubens' musical play, Mr. Popples, with G. P. Huntly, Ethel Irving, and Marie Illington in the principal parts. By way of innovation in the rates of wages, I must tell you (strictly *entre nous*) that George and Ethel are to receive a salary apiece plus a percentage on the gross receipts.

I regret to have to add to the week's unsatisfactory new plays a little sketch called The Painful Predicament of Sherlock Holmes, produced at the Duke of York's on Tuesday in front of William Gillette's new play, Clarice, recently noticed in these mems. The Painful, etc. (attributed by some to William Gillette himself), proved to be a not too alluring trifle of exceeding triviality. It showed how the great Sherlock was bombarded in his room by a loquacious lady who wanted to know all about his criminal investigation methods, and does not let him get a word in edgeways, until at last she is shown to be an escaped lunatic and is dragged away by a couple of keepers. The clever acting of Gillette as the startled and speechless Sherlock and of Irene Vanburgh as the poor lunatic could not do away with the unpleasant effect of making madness a vehicle for fun. Nor did this trifle have the effect of strengthening the hold of Clarice upon the paying public for both these pieces will be withdrawn from the Duke of York next Saturday in order to make room for W. Gillette and Sir Conan Doyle's Sherlock Holmes drama.

Another novelty of the week was somewhat unpleasant, although deeply interesting in its way. This was a one-act Japanese tragedy called Hari-Kari, played by a troupe of real Japanese players at the Savoy on Monday and all the week in front of What the Butler Saw, which has been transferred from Wyndham's to make room for Richard Claude Carton's new comedy, Public Opinion, now announced for next Tuesday. Hari-Kiri (as its name implies) is a suicidal and therefore not too soothing play. It must be said, however, that great credit is due to these Japs, especially Messrs. Sito, Myoshi, Katsaro, Kikuchi, Zamakawa, Shimada, and Misses Hanako, Miyako and Hanaka Fu-Jiko. Mem.—During the week another Miss Fu-Jiko, who has long contemplated playing here both in the Jap and British tongues, has issued a notice that she is not connected with the Savoy Fu-Jiko.

On Thursday afternoon, Sept. 28, there was given at the Court Theatre (in connection with the ever interesting matinees of J. E. Vedrenne and Granville Barker) a new play written by that facile journalist and satirist, St. John Hankin, and entitled The Return of the Prodigal. Its plot was not overwhelmingly strong, but its dialogue was full of wit and observation and its characterization was brilliant. The story showed how the ne'er-do-well son of a well-to-do and somewhat priggish countryman returned home after much riotous living and made things hum for all concerned. Among other things he threatened that if "popper" didn't provide for him to skulk around in idleness he would go into the workhouse among the paupers and so spoil popper's chances of being elected member of Parliament for the county. Eventually the Prodigal (worse than ever) was packed off with arrangements for a good sized annuity and all concerned breathed again.

Somehow critics complained at the Return of the Prodigal having this unhappy, or non-repentant, ending. But (alas!) have we not all known prodigals of this utterly hopeless type? The play was finely acted, especially by A. E. Matthews as the Prodigal; handsome Jack Barnes as the flabbergasted father, and Florence Haydon as the inevitable mother, who, of course, thinks that her prodigal is not so black as he is painted.

On Wednesday night before, at the newly decorated Comedy Theatre, a large audience (largely leavened by Americans) welcomed the return of your droll young comedian, William Collier, who made such a hit there a while ago in that capital farce, The Dictator. The piece chosen by Managers Arthur Chudleigh and Charles Frohman for Colliers' re-entry is Citizen Augustus Thomas's three-act farcical comedy, On the Quiet, which, during its long career on your side, has so often been promised on this. I am a great admirer of such work of Thomas's as Alabama and Arizona, but I must confess that to my thinking On the Quiet is not worthy of Augustus. Its story is thin even unto attenuation, and its many wheezes were old before America was discovered. Citizen Collier in a recent interview sought to condone these antediluvian Japelets on the ground that the author put them in on purpose. It was very kind of Collier to put it so, but, all the same, Thomas might as well have thrown in a few newer ones by way of make weight.

Still, in spite of what seems to us its little defects, On the Quiet is an amusing mixture and is worth going to see if only on account of Collier himself. He is the very quintessence of quaintness. Many of the other members of the company are equally merry and meritorious in their respective departments. Special praise is due (to my thinking) to George Nash as the tough McGeachy (who looks just as if he had slipped out of a certain police pink paper on your side); Ida Conquest as the secret bride, Agnes Colt; John Saville as Judge Ridgeway, Howard Estabrook as Reporter Hix (with a brogue you could cut with a bowie), and Cranley Douglas as that fatuous English "silly ass," the Duke of Carbondale. On the Quiet has an excellent stage production, the yacht being a splendid set. But notwithstanding the infectious comicality of Collier and co., I am afraid On the Quiet will not be so successful as the Dictator was. Still time—not to say small bills and advertisements—will show.

Still we have had quite enough play noticing to do in addition to the important fixtures named above. For example, there was George R. Sims' new skitlet, The Palace Review, and the new Scriptural dumb drama, Joseph and His Brethren, at the Coliseum. The Palace Review proved very merry and full of sly hits as to what we may expect in London in 2000. Joseph and His Brethren proved a splendid stage picture of the life and adventures of that fine spirited Hebrew youth who was (as MIRROR readers remember) the first falsely accused hero. The Coliseum's grand production is in every way as interesting as it is reverent, and great credit is due to Manager Oswald Stoll and all concerned. Madame Alice Esty (just returned from a fine holiday in your States) duly reappeared at the Coliseum in the garden scene from Faust on Monday, but I regret to add that she has been ill and out of the bill since Wednesday.

Leah Kleshna is now in its last nights at the New Theatre, where Sir Charles Wyndham will presently make his reappearance. The play chosen for his re-entry is the work of that clever young dramatist, Hubert H. Davies, and is at present entitled Captain Drew on Leave.

Manager Tom W. Ryley duly started his twenty-one years' tenancy of the Shaftesbury last Monday with The Walls of Jericho, transferred from the Garrick. George B. McLellan is Thomas' representative in front.

On Monday the new Empire is to reopen; on Tuesday we are to have the aforesaid Carton comedy, Public Opinion. On Wednesday Arthur Bouchier will present The Merchant of Venice at the Garrick, with himself as Shylock and Mrs. Bouchier (Violet Vanbrugh) as Portia. Bouchier has quite a new make-up for Shylock. He has just shown it to me. From its orange-tawney beard and its general G. B. S.-ness that make-up suggests to me less a Shylock than a Shaw-lock!

GAWAIN.

REELECTIONS

Henry B. Harris, manager of the Hudson Theatre, has been ill with a severe attack of malaria and is confined to his home.

Ruth Chandler, who was compelled by illness to cancel her engagement as leading woman for the third season with Humanitarians company, will rest at her home in Chicago until about the holidays, when she is to be featured in a dramatization of "The Great Beyond."

Harry B. Smith has made a three act comedy from "The Lightning Conductor," a story by C. M. and A. M. Williamson, and it will be produced next month. J. Fred and Charles Zimmerman and Harry G. Somers have signed contracts whereby Herbert Kelcey and Effie Shannon will appear in the principal roles.

Robert Drouet has just returned to the city after filling a special four weeks' engagement at Springfield in the stock company where he played his old part in The Christian. Mr. Drouet was surprised to find a rumor here to the effect that he had been taken ill and gone to a sanitarium.

Sanger and Jordan have just secured the exclusive agency for the dramatic rights of George Barr McCutcheon's latest successful novel, "Nedra."

Al. H. Wilson, the German singing comedian, will come to the Fourteenth Street Theatre at an early date in a new comedy-drama entitled The German Gypsy, in which he is now touring the South.

In midwinter Florence Roberts makes her debut in this city at a Broadway theatre as a star, appearing in the title-role of Ann La Mont, by Paul Armstrong.

Mrs. Frank Lindon, of the Lulu Sutton company, was severely injured in a railway accident at Idaho Falls, Ia., last week and is now under the care of physicians at Ogden, Utah. The private car of the company was struck by an engine making a flying switch. Her recovery is doubtful.

Eugene West and Catherine Henry, both of the Sharpley Theatre company, were married at Helena, Mont., on Oct. 5.

Next season Ernest Lamson, of Tobe Horie fame, will break into New York as a star, presenting a new Western drama of which he is the author. The scenes of the play are laid in the mountains of Arizona, his Summer home.

The Metropolitan Play Producing Company went bankrupt last week, after a career of a few months. Last February the company was organized with a capital of $500 to produce melodramas on the road. The Queen of Chinatown and A Gambler's Crime seemed to go all right, but The Streets of New York overstrained the company's capital.

Mr. and Mrs. Grover Cleveland, Dr. and Mrs. Joseph D. Bryant, General and Mrs. Frederick D. Grant, General Horace Porter, Lieutenant Willoughby, and Mr. and Mrs. Alton B. Parker occupied boxes at Wallack's Theatre last Wednesday night to see Thomas Jefferson in Rip Van Winkle.

The Clarksdale Theatre, Clarksdale, Miss., has been leased to F. G. Wingfield, who has had considerable experience in theatre management. The opening of the house has been postponed until next month, owing to the yellow fever quarantine, which has caused the canceling of several important bookings.

Georgie Laurence has replaced Bessie Clayton in It Happened in Nordland at Lew Fields' Theatre.

Joe Weber and Walter N. Lawrence had as their guests Friday night in Joe Weber's Theatre the women who accompanied the members of the Chicago Press Club to New York. The men of the party will be entertained in the Press Club at a "smoker." The Prince Chap was given for the fiftieth time in New York last night and there were souvenirs.

Not Like Other Girls closed Oct. 4.

Nettie Black joined Tom, Dick and Harry at South Bethlehem, Pa., Sept. 23, playing the role of the widow, Mrs. Ella Noyes. It was Miss Black who played the part so charmingly at the American Theatre a fortnight ago.

Lillie May White has resigned from For His Brother's Crime, and will rest until after the holidays, when she will go out with one of her own plays.

The Academy of Music Corporation, Brooklyn, has issued a statement calling for a further contribution of $525,000, to make up the needed $1,000,000 to pay for the building to replace the Academy of Music burned in 1903. A site inclosed by Lafayette Avenue, Ashland Place, and St. Felix Street has been bought and cleared and is ready for the foundation.

Eleanor Blanchard, who has been dangerously ill at Philadelphia, has so far recovered as to leave the hospital and go to her home, where she is convalescing slowly.

A son was born to Dr. and Mrs. Charles H. Keene (Louise Lawton) at Lowell, Mass., on Oct. 1.

The name of Julian Mitchell's new production has been changed from The Eight Princesses to Wonderland.

The Laura Millard Opera Company, headed by Laura Millard, and under the direction of J. C. Brocolini, began its tour at Asbury Park, N. J., Oct. 14, in The Geisha.

Florence Sinnott will play the title-role in the Hindoo Princess, the new production which replaces The Raiders at The Hippodrome on Wednesday evening.

Daniel Frohman has received a letter from Madame Modjeska, written from her ranch in El Toro, California, requesting some valuable portraits to be used in her autobiography to be published by James W. Morrissey for her farewell tour.

J. M. Ward, formerly manager of the Alhambra Theatre, Chicago, and theatres in Cleveland, Toledo, and other cities, has assumed the management of the American Theatre, New York, for William T. Keogh.

Mr. and Mrs. Charles E. Blaney and their two sons are visiting Mr. Blaney's relatives at Columbus, Ohio. It is the first time Mr. Blaney has been home in fifteen years.

Peter H. Wager, until recently a business man of Chicago, closed up his business affairs, adopted the stage as a profession, and is now appearing as Magistrate Watts in The Man on the Box.

The Genius and the Model, a comedy by William C. De Mille and Cecil B. De Mille, was produced at the Lyceum Theatre, in Rochester, N. Y., Oct. 14, with Henry Woodruff and Edna Goodrich in the principal roles.

The Clansman, by Thomas Dixon, Jr., has caused much feeling and discussion in the South. It and its author were greeted by a large audience at Columbia, S. C., Oct. 14, with hisses and counter cheers.

Harry Markham, an old time actor, is ill at St. Vincent's Hospital, New York, where he would be glad to hear from or see any of his old friends.

George C. Tyler expects to leave for Europe this week, for conferences with Ellis Jeffreys and Alfred Suero, and with Gaston Mayer, representing Madame Duse. He will be away about eight weeks.

Police reserves were called to the Lyric Theatre last Saturday night to separate ticket holders and would-be purchasers who crowded the lobby.

Edward Mackey took Aubrey Boucicault's part as Oscar in The Prodigal Son in Brooklyn Monday night. Mr. Boucicault has retired permanently from the play because of ill health.

Mrs. Edwin Knowles, former president, consumed the time of the Professional Woman's League usually allotted to a literary programme yesterday afternoon by a lecture on "The Road to Beauty." Oct. 30 Mary E. Sellen, M.D., will give a talk on "Prison Life."

Freeman Barnes, of The College Widow, is in New York to attend the funeral of his father, who died last Saturday.

Louise Mackintosh-Robt. Rogers. At liberty Oct. 21.

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EDITOR.

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Largest Dramatic Circulation in the World.

HENRY IRVING.

It does not take from the acknowledged greatness of many of the stage's famous actors—men and women in Italy, France, Germany, and other lands—to say that in the death of HENRY IRVING the theatre of the world loses its greatest figure.

It is the lot of too many of the great—and it has been so throughout time—that fame has come to them in its fullest measure after death. Long before his passing HENRY IRVING achieved preëminence as an actor, as well as in the broader reaches of relative interest that none but a man of his powerful personality and exceptional gifts, diffused and polished by a prodigious industry, could have won.

Not that IRVING's fame will grow less with time. Aside from his great achievements as a player, he so impressed himself on the world in his efforts to dignify and ennoble his profession that his wonderful influence within and outside of the theatre will be felt indefinitely, while his marvelous repertoire of striking characters will as indefinitely furnish a rich study to all who seek to win note on the stage, as well as to those who fondly peruse its traditions.

It has been said of EDWIN FORREST that he declared that any actor who could excel all other actors in any one significant role was entitled to the characterization of "great." When one surveys the remarkable number of roles in which HENRY IRVING was supreme his purely histrionic powers place him above any actor of his time, if not above any actor of any time. But his finer fame, perhaps, will rest on what he won in the way of respectful recognition from a prejudiced world for the theatre itself—an honor that was reflected upon him and from within him.

None but a man of supreme mind could have illustrated the nobler characters that IRVING essayed to the applauding wonder of scholars, as well as of the mass. None but he, in all of the many associations of proud and able men gathered to do him honor outside of the theatre, could have risen to every occasion and dominated it as IRVING did.

There still remains a characteristic of IRVING's that many would esteem his noblest and best. His was a heart attuned to sympathy and overflowing with kindness. His great productions realized great sums, and in the zenith of his powers and popularity he might have been accounted a man of material wealth; but mere money to him was but a means. With it he re-created the theatre of his time, and with it he also shed benefactions on every hand. The most kindly and sensitive of almoners, he ever had about him and ever sustained a veritable army of the poor, the superannuated and the unfortunate of his profession. In combination, the characteristics of HENRY IRVING made up a marvelous man.

SOME OF THE REASONS.

THE editorial in THE MIRROR last week on the deterioration of melodrama merely stated the fact of deterioriation to explain the crusade against objectionable "printing" that is moving authorities here and there to attempts to censor the billboards.

THE MIRROR had before given some of the reasons why the melodrama, like other drama and spectacular and music pieces, had deteriorated, the chief reason being the commercial spirit that has held the theatre generally in its thrall. Now comes a manager who writes to THE MIRROR with reference to last week's comment:

Your timely editorial upon the deterioration of melodrama must be read with great interest by every one having the good of the theatre at heart. I would suggest, however, that you go deeper into the reasons for this deterioration rather than stop with the statement of the fact. The minor Syndicate of booking agents, like the major Syndicate, puts its trust in enormous profits, and through control of houses has been able to demand of road managers a much higher proportion of the gross receipts than formerly obtained. The house share becoming larger gradually, has reduced the share going to the traveling manager; but as competition is keen, the traveling manager must retrench all along the line. His retrenchment bears most heavily upon the salaries of his actors. It is necessary for him to engage cheaper ones, thus throwing the better class out of work or compelling them to work for less money than formerly. He must buy his play outright from a cheap dramatist rather than pay royalties for a good one, and his "show" is not so good as in the past. But he must do the business—must draw into the theatres the same amount of money as before—and the most convenient, in fact, apparently the only, way to do this with an inferior play and an inferior company is to debauch the taste of the public with immoral sensationalism. Thus his posters depict objectionable scenes, which may or may not be in the play, according to whether he is an honest debaucher or a fraudulent one. The taste of the public, of course, increases for such plays by simply being fed upon them, and will so increase until a revulsion comes; but the real problem is not an esthetic one; it is simply a matter of business. And the root of the trouble is to be found on Broadway, pretty close to Forty-first Street.

There can be no doubt whatever of the correctness of this location of the "root of the trouble," nor can there be doubt that managers of traveling companies, in the circumstances so clearly set forth by this correspondent, must in every way cheapen their offerings in an attempt to make money under the conditions that oppress them.

There can be no excuse, however, for managers to grovel in the dirt and try to drag the public after them. And the theory that the taste of the public for vile plays increases with the greater number of such plays exploited is erroneous. The purveyors of such plays as well as the authorities in the theatre that control the houses—the cheaper theatres—in which such plays are exploited are finding out to the contrary. In fact, they have awakened to the fact that there is a demand for better and cleaner plays than those that have of late been furnished.

It is a fact that the poorer class of theatre patrons— the class that in "the palmy days" frequented the gallery and themselves were in a great measure the arbiters of the fate of the best players and appreciators of the best that could be offered in drama—do not like the cheap, vulgar, formless and purposeless "drama" that under sensational and vicious titles has flooded the so-called "popular" theatre in recent seasons. Moreover, this class of plays has wholly alienated the better class of persons among those who patronise the popular-price theatres, and thus a large part of a public that knows the theatre, and demands something in it that is wholesome, though it may be of rough fibre, has for the time been lost to the stage.

Before the commercial experiments that have been the curse of the theatre in all its branches shall have been abandoned—as they must be abandoned, sooner or later—the public will enforce an education in this matter on the persons who sorely need it.

PERSONAL.

NETHERSOLE.—Olga Nethersole returned to America on the *Deutschland* Thursday, after an absence of more than three years. Miss Nethersole will open her tour in Washington on October 23 in an adaptation by William Courtenay of Paul Hervieu's Comédie Française play, Le Dedale, the name of which was changed from A Case of Divorce to The Labyrinth. Miss Nethersole announced that she had obtained the English and American rights to M. Hervieu's new drama, unnamed, soon to be produced at the Comédie Française.

TREE.—Beerbohm Tree will soon be able to return to his theatre, His Majesty's, as the damage is not so bad as first thought. When Mr. Tree moves from the Waldorf Lights Out will be produced by the Shuberts. When that play shall have run its course a new piece by C. M. S. McLellan called The Jury of Fate will be given. In this H. B. Irving is expected to play the leading part.

CARTER.—Mrs. Leslie Carter's repertoire for her last two weeks, beginning October 30, has been decided upon by Mr. Belasco as follows: For the week of October 30, Zaza; for the week of November 6, Monday, Tuesday and Wednesday, Du Barry; Thursday, Adrea (last time); Friday and Saturday evenings and Saturday matinee, Zaza.

DANIELS.—Bebe Daniels, one of the youngest Shakespearean actresses in the country, who has been playing the Duke of York with John Griffith's Richard III company, is seriously ill at the St. Nicholas Hotel, Kenton, Ohio. Her mother, who was also a member of the company, is with her.

MANSFIELD.—Richard Mansfield has bought the time of the Valentine Theatre, Toledo, Ohio, for five days, and will move his company there for a series of dress rehearsals and a public performance, on October 27, of Don Carlos. The play will be presented at the Grand Opera House, Chicago, on October 30.

LOFTUS.—Cecelia Loftus has been asked to take the leading role in the London production of Peter Pan, and she will sail for England on November 14.

TIFFANY.—Annie Ward Tiffany has gone to visit her brother in Syracuse.

MODJESKA.—Madame Modjeska arrived in New York yesterday from her California ranch, to begin rehearsals for her farewell tour.

NEILSEN.—Alice Neilsen has sailed for New York on the *Cedric*, due here next Friday. It will be her first visit to this country since the end of her tour in The Singing Girl five years ago.

JEFFERSON.—Appraisal of the property left by Joseph Jefferson was filed in the Surrogate's office, New York, Saturday. It showed he had left real estate in this State of the value of $115,000 and personal property estimated at $21,520.

CURRENT AMUSEMENTS.

Week ending October 21.

ACADEMY OF MUSIC—The Virginian—2d week—9 to 16 times.
ALHAMBRA—Vaudeville.
AMERICAN—Lottie Williams in My Tom Boy Girl.
BELASCO—Mrs. Leslie Carter in Du Barry—1st week—1 to 7 times.
BIJOU—David Warfield in The Music Master—126 times, plus 7th week—46 to 52 times.
BROADWAY—The Pearl and the Pumpkin—9th week—58 to 65 times.
CIRCLE—Daisy Duchess Burlesquers.
COLONIAL—Vaudeville.
CRITERION—Maxine Elliott in Her Great Match—7th week—45 to 52 times.
DALY'S—Edna May in The Catch of the Season—8th week—50 to 56 times.
DEWEY—World Beaters Burlesquers.
EDEN MUSEE—Figures in Wax and Vaudeville.
EMPIRE—John Drew in De Lancey—7th week—45 to 52 times.
FOURTEENTH STREET—Nancy Brown.
GARDEN—Closed Sept. 22.
GARRICK—Arnold Daly in John Bull's Other Island—2d week—7 to 13.
GOTHAM—Fred Irwin's Show.
GRAND OPERA HOUSE—The Truth Tellers.
HARLEM OPERA HOUSE—Raymond Hitchcock in Easy Dawson.
HERALD SQUARE—Joseph Cawthorn in Fritz in Tammany Hall—1st week—1 to 7 times.
HIPPODROME—A Yankee Circus on Mars—8th week—commencing Oct. 8, also The Romance of a Hindoo Princess.
HUDSON—Robert Loraine in Man and Superman—7th week—45 to 52 times.
HURTIG AND SEAMON'S—Vaudeville.
IRVING PLACE—Irving Place Stock in Spring Breezes 2d week—13 to 18 times.
JOE WEBER'S—The Prince Chap—22 times, plus 3d week—17 to 24 times.
KALICH—Hebrew Drama.
KEITH'S UNION SQUARE—Continuous Vaudeville.
KNICKERBOCKER—E. H. Sothern and Julia Marlowe in The Taming of the Shrew—1st week—1 to 7 times.
LEW FIELDS'—It Happened in Nordland—154 times, plus 8th week—49 to 55 times.
LIBERTY—The Rogers Brothers in Ireland—7th week 43 to 49 times.
LONDON—Miss New York, Jr.
LYCEUM—Just Out of College—4th week—22 to 29 times.
LYRIC—De Wolf Hopper in Happyland—3d week—17 to 24 times.
MADISON SQUARE—Henry E. Dixey in The Man on the Box—3d week—16 to 23 times.
MADISON SQUARE GARDEN—Wine and Spirits Show.
MAJESTIC—Chauncey Olcott in Edmund Burke—3d week—17 to 23 times.
MANHATTAN—Closed.
METROPOLIS—Marching Through Georgia.
MINER'S BOWERY—Bohemian Burlesquers.
MINER'S EIGHTH AVENUE—Reilly and Woods' Show.
MURRAY HILL—The Curse of Drink.
NEW AMSTERDAM—Lulu Glaser in Miss Dolly Dollars—42 times, plus 1st week—1 to 7 times.
NEW STAR—Queens of the Highbinders.
NEW YORK—McIntyre and Heath in The Ham Tree—8th week—48 to 55 times.
PASTOR'S—Vaudeville.
PRINCESS—Margaret Anglin in Zira—5th week—28 to 33 times.
PROCTOR'S FIFTH AVENUE—The Banker's Daughter.
PROCTOR'S FIFTY-EIGHTH STREET—Vaudeville.
PROCTOR'S TWENTY-THIRD STREET—Vaudeville.
PROCTOR'S 125TH STREET—The Still Alarm.
SAVOY—James K. Hackett and Mary Mannering in The Walls of Jericho—4th week—25 to 32 times.
THALIA—Shadows of a Great City.
THIRD AVENUE—Annie Blanche in Fighting Fate.
VICTORIA—Vaudeville.
WALLACK'S—Thomas Jefferson in Rip Van Winkle—2d week—9 to 16 times.
WEST END—Eva Tanguay in The Sambo Girl.
YORKVILLE—Stock company in The Sun of the Poor.

THE AMERICAN THEATRE OF TO-DAY.

New York Evening Post.

If there were no other question involved than that of a commercial failure the end might be awaited with patience. But, unhappily, the condition of the theatre—an institution which can never be wholly suppressed—is a matter of the gravest public importance. Whatever may be its powers for good—and its devout supporters believe that it ought to be and might be, as the embodiment of all the arts, one of the most potent educational influences in a well organized State—there can be no question concerning its infinite potentiality for mischief. It is monstrous that in a country in the forefront of civilization it should be merely a speculative device for money making, a commercial pander to the lower instincts of humanity. From year to year it is becoming more inane in its trivialties, more audacious in its indecencies, until a latter day comedy is as unclean in spirit as some of the Restoration pieces. No other result could be expected from the directorate of a body of men anxious only to please the majority, uninfluenced by artistic sense or aspirations and quite unconscious of public responsibility.

QUESTIONS ANSWERED.

[No replies by mail. No attention paid to disrespectful, impertinent or irrelevant queries. No private addresses furnished. Questions regarding the whereabouts of players will not be answered. Letters to members of the profession addressed in care of THE MIRROR will be forwarded if possible.]

C. A. S., New York: Virginia Harned played Ophelia in Hamlet with E. H. Sothern in 1900.

F. N. W., Baltimore, Md.: 1, Otis Skinner was with Augustin Daly company in the time mentioned, and played comedy in that time. 2, Joseph Sheehan has been a member of the Bostonians.

Reader, New York: 1, Yes, illustrated theatre editions have been published with Julia Marlowe's pictures. You can find full details of all such at any leading book dealer's. 2, No announcements have been made of any Walls of Jericho edition.

M. L., Worcester, Mass.: 1, Anna Dickinson played Hamlet for the first time in New York City March 20, 1882, in Haverly's Fifth Avenue Theatre. 2, Josiah Allen's Wife has been dramatized. It was first played in Low's Opera House, Providence, R. I.

C. R., New London, Conn.: Clara Morris produced The New Magdalen at a series of Tuesday and Thursday matinees that she inaugurated at the Union Square Theatre in New York Jan. 5, 1882. She continued it until Feb. 16, and Article 47 was played Feb. 23. These matinees continued until Miss Morris became too ill to act again that season.

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CONVENTION OF LABORERS; cantata. By Stanley Sebell. Copyrighted by Edgar S. Werner.

THE COUNTY JUDGE; comedy in three acts. By C. F. Francis.

DOROTHY'S DIPLOMACY; comedy in one act. By Thomas B. Donaldson.

EPISODE IN THE LIFE OF AN AFRICAN MILLIONAIRE. By Emmit B. Rice and William M. Caldwell.

EXILES IN ACADIE; prologue and three acts. By Wallace Hughes.

FATTY FELIX; comedy in three acts. By Sam Morris.

FIANCEE'S TRIALS; comedy-drama. By Harry H. Peck.

FISHING; farce-comedy. By the Clipper Comedy Four. Copyrighted by Frank Milliard and Andy Leigh.

FUGITIVE MINISTER. By Frank M. Kerner.

THE GARDEN OF GRAFT; a municipal ownership idyl in two acts. By Hiram W. Hayes.

GRAFT; play in four acts. By Layton Brewer.

HARF-PAST TWO; one-act play. By Della Clarke.

HANDS UP! OR, THE SURE-THING MAN; one-act play. By E. Locke.

HARD LINES; farce-comedy for two people, in one act. By T. B. Donaldson.

HIGHER LIFE; comedy sketch. By John R. Pavilla.

HOUSE OF RENAUD. By Hallett Thompson.

HOW OFFICER FLAHERTY WON THE WIDOW; comedy in one act. By John Francis Mooney.

IN OLD NIEUW JORCK; comedy in five acts, with musical suggestions. By Ernest A. Gerrard.

THE JUDGMENT OF PARIS; drama in four acts. By Peter Fandel.

KILLARNEY BLARNEY; Irish monologue. By Harry L. Newton. Copyrighted by Thomas S. Denison.

THE LOVE THAT WOMEN DESIRE; drama in four acts. By G. Carlton Wallace.

MERRY KHAN; comic opera in three acts. By Max Faetkenheuer and W. M. Cressy.

MUSIC AND FUN. By Edward H. Miller.

MY FRIEND FRITZ; Dutch monologue. By Harry L. Newton. Copyrighted by Thomas S. Denison.

THE MYSTIC ROSE; OR, PILATE'S DAUGHTER; scriptural drama for female characters. By Rev. F. L. Kensel.

POOR BLIND FOOL; drama. By Harry H. Peck.

PRINCESS OF THE WILDS; romance in four acts. By L. W. Spencer.

PROSPERITY HALL; a farce in four acts. By Regina Reilly.

R. AUGUSTUS BILLINGS' CHANGE OF HEART; comedy in one act. By John Francis Mooney.

A RAILROAD PASS; society comedy in four acts and two scenes. By G. A. Lemming.

RECRUITING OFFICER; an Irish rapid-fire comedy act. By Harry L. Newton. Copyrighted by Thomas S. Denison.

REFORMATION; play in four acts. By W. W. Steiner.

THE ROAD TO CALVARY; play in four acts. By Leo Ditrichstein.

THE ROGERS BROTHERS IN IRELAND. By John J. McNally. Copyrighted by Klaw and Erlanger.

THE SAD SOUTHERN HOME. By Alice E. Mayer.

SI AND I; a country girl monologue. By Harry L. Newton. Copyrighted by Thomas S. Denison.

SILENTDALE. By Theodore B. Beach.

SKY-LARK; OR, THE MERCHANT OF VEN-IS-IT; burlesque on Shylock; or, The Merchant of Venice. By Frank Dumont. Copyrighted by M. Witmark and Sons.

A SPECIAL EDITION; comedy drama in four acts. By Russell Shoad.

SPECIAL SALE; vaudeville sketch. By Harry L. Newton. Copyrighted by Thomas S. Denison.

STARLAND; aerial extravaganza. By Hiram W. Hayes.

SWIFT PROPOSITION; monologue. By Harry L. Newton. Copyrighted by Thomas S. Denison.

TRAMP WITH A TRAMP; tramp monologue. By Harry L. Newton. Copyrighted by Thomas S. Denison.

UNCLE BILL AT THE VAUDEVILLE; rube monologue. By Harry L. Newton. Copyrighted by Thomas S. Denison.

UNCLE SI HASKINS; rural comedy in four acts and six scenes. Revised and rewritten by Lawrence Russell. Copyrighted by Cready S. Primrose.

WANTED: A CORRESPONDENT; farce in two acts. By T. S. Denison.

WILDFLOWER. By Francis Tucker.

WOMAN'S WAY; a monologue. By Harry L. Newton. Copyrighted by Thomas S. Denison.

THE USHER

Cable messages following those announcing the death of Sir Henry Irving give a clear idea of the profound impression created in England by this sad happening. One despatch stated that the feeling aroused could hardly have been more sorrowful or pronounced had King Edward parted life, and that for no other man in the empire could more sincere or more general mourning have been shown. The death of Irving swept away at once the pretensions of English players who had assumed to "succeed" him in his lifetime, and pointed the difference between real greatness and more or less factitious fame. It has often been said, and truly, that Irving would have been a distinguished figure in any walk of life.

The English press is for the most part conservative even in the stress of excitement. But already it has declared Irving to have been the greatest actor of his time—an admission that the broadest and most philosophical critics with full knowledge of the contemporary stage had long ago made. While the general world of theatregoers was fascinated by the attributes of Irving's acting that appealed to it, the highly intellectual playgoer found in his impersonations an amazing appreciation of all shades of characters and a profound mental grasp that laid bare their thought and motivity. Hindered by physical and vocal limitations that would have been fatal to a lesser man, Irving enforced effects which were of the greatest the art of acting has ever shown.

There is a class of writers on the drama in every country that have some gift of facility in making sentences, and something that passes with the readers for whom they work as wit—laborers who are worthy of their hire and of their public—persons of the sort that judge a man by his coat, a book by its binding, and all things by superficial and external signs. To this small fry Irving simply had "mannerisms," and this small fry was utterly—and naturally—unable to fathom the soul and poetry of such a nature as that of this great artist. Irving never assumed a role that he did not impress with a marvelous conception and illuminate to studying intellectuality. It has been said that he was a "character" actor simply—by many persons evidently incapable of appreciating his wonderful range and his invariable truth in impersonation—but he had "characters" among the noblest in the modern drama in his vast repertoire, while in various roles of Shakespeare he stood without a peer in his time, as analytic critics recognised and as a history of the stage of his period—hereafter to be written—will declare.

Aside from its great aims, reached by the force of his genius, Irving's life may be studied as an inspiration by every earnest actor who may come after him. It is not for mediocrity to peruse with profit, for mediocrity always is satisfied with small things. But no ambitious young actor can fail to find in Irving's life full matter to spur him to effort in all circumstances; for there is no discouragement or privation or ill fortune that Irving did not meet and surmount proudly, yet—and this is one of the wonderful things about this great man—without loss or vitiation of any of his many naturally noble and kindly qualities.

Arrangements made by the Educational Alliance for the appearance on the East Side of Ben Greet and his English players in a series of Shakespearean performances bring to light interesting facts as to that section of the city with reference to amusements. There has been a noticeable increase in the number of theatres devoted to melodrama and vaudeville on the East Side, and it appears that this growth has been at the expense of the Yiddish theatres, which seem to be losing their hold.

"The younger generation, sons and daughters of immigrant parents," says one who has studied the conditions to THE MIRROR, "have forsaken the entertainments of their fathers and betaken themselves in large numbers to whatsoever English drama has been within their reach. It is not difficult to imagine the character of productions which catered to their tastes. With the possible exception of the Shakespearean productions given some years ago at the Cooper Union, the growth of this cheap entertainment—cheap in price and cheap in quality—has gone on uncombated by any organized effort to cultivate the tastes and the ideals of this enormous mass of young people by affording them an opportunity to see and appreciate the works of the great masters of English drama. This in every way has been a misfortune. The greater part of the people of the East Side rarely journey above Fourteenth street for the purpose of attending the theatre. Even if they did, the price of Broadway drama is not within the reach of many.

"For some years the Educational Alliance has presented English plays of high class, if not classical character, designed to appeal largely to children of school age. Such plays as The Little Princess of Mrs. Burnett, The Forest Ring of William C. de Mille and others, have been given at successive matinees to crowds which more than taxed the capacity of the hall. In addition, series of evening performances were given for the more mature young men and women. Last year As You Like It was presented with extraordinary success, but the casts of all these plays were composed exclusively of amateurs, trained under the guidance of the Entertainment Department of the Educational Alliance. An extraordinary and surprising degree of artistic drama was attained. Children whose parents had in many cases landed in the country only a few years before were seen portraying types of real Americans. The wonderful assimilative power of America was seen in a most astonishing manner. Little tots from the tenements, whose playground was the turmoil and dirt of East Side streets, when once behind the curtain acquired all the refinement and grace demanded of little princesses.

"Not only was decided influence brought to bear upon the participants, but soon the children in the neighborhood learned to discriminate between real drama and Bowery melodrama. The school children could be heard discussing the relative merits of the Alliance plays and those of the regular theatres. But the work was not intended to stop here. Those interested in the development of popular drama perceived from the success of such performances that the people—the masses—if they once had the opportunity, would show that they also had discriminative taste, and that all discerning people did not live uptown. They felt assured that Shakespeare would pay on the East Side—pay not only in dollars and cents, but in the more substantial achievement of popular education in the higher drama. The University Settlement, West Side Neighborhood House, Warren Goddard House, Chrystie Street House, Hartley House, Recreation Rooms, Alfred Corning Clark House, Nurses' Settlement, College Settlement, Jacob A. Riis Settlement, East Side House Settlement and Branch B of the Educational Alliance have persuaded Mr. Greet to give the East Side a trial. Beginning with Henry V on November 4 a series of Shakespearean performances will be inaugurated; on November 11, Twelfth Night; November 18, The Merchant of Venice; November 25, Julius Cæsar will be given exactly as they would be presented on a Broadway stage. These various settlements will each endeavor to dispose of tickets to the members of their clubs and classes. It is hoped and arranged that before the performances systematic study of the plays will be attempted at each of these social centres, and that the actual performances will come as the vivid presentation of the object of the study. The neighborhood schools will be interested. In short, a regular campaign for decent drama has been inaugurated."

All this no doubt means much for the future of the theatre in this metropolis, although this educational work is in a way local. The thousands of young men and women whose minds are plastic will form nobler ideas and ideals of the drama in the circumstances than those possessed by many young persons who have had the advantages of education and access to the theatre generally, and will be more likely in their future to patronize the better class of drama from pure love of it.

A BENEFIT FOR TOM OBERLE.

Tom Oberle, because of poor health, was given a benefit at the Belasco Theatre in Los Angeles, Oct. 10. There was a minstrel circle that included Al Levy, Guy Barham, Charlie Van Loan, and all the celebrities of the local stage. Lillian Burkhart, supported by George Barnum and Dick Vivian, produced a twenty-minute sketch by Ruth Comfort Mitchell. At the auction of seats the Lambs' Club paid $100 for a back seat in the gallery. John Drew, Ethel Barrymore, Nat Goodwin, Maxine Elliott, and many other famous members of the profession, wired George Barnum instructions to purchase seats in their names.

Milo M. Potter started the bidding by paying $100 for the first choice of boxes, which choice he generously resigned so that it might again go under the hammer. Other liberal subscribers were M. A. Hamburger, Alex MacKeigan, the Los Angeles Jockey Club, Belasco and Mayer, Henry J. Woollacott, Adolph Ramish, Dr. Houghton, John Bernard, Joe Galbraith and William Desmond, William Schneider, and Mrs. J. A. Jevne. The auction realized nearly $1,000.

ACTOR KILLED ON STAGE.

A dispatch from Astoria, Ore., states that Herbert H. Breed, an actor from Newark, N. J., was shot and killed Tuesday night at the Grand Opera House while taking the part of the villain in Michael Strogoff. The revolvers were examined as usual before the shooting act and all were found to be free of all slugs in the shells, but in this scene the villain was really shot. The audience did not at first realize that a man had been killed. When the curtain was pulled down Breed remained motionless until some one came to him and found him in the last throes of death. The man who fired the shot was Frank Laughlin, of Butte, Mont., who declared he had no suspicion that the revolver shells were loaded.

BEN GREET'S REVIVALS.

Ben Greet has definitely decided upon Mendelssohn Hall for the revivals of five of Shakespeare's plays which his English company is to make this Autumn. The engagement will be limited to twenty-four performances. For four weeks, beginning Oct. 30, there will be performances every Monday, Wednesday and Friday evening, and every Wednesday, Friday and Saturday afternoon. Henry V will be the bill the first week. The bills for the second week will be Much Ado About Nothing and Merchant of Venice. Macbeth is scheduled for the third week and Julius Cæsar for the fourth.

Louise Mackintosh-Robt. Rogers, At liberty Oct. 21.

TO FREE THE THEATRE.

Many Houses to Be Built—The Independent Movement Daily Gaining Momentum.

One of the most important theatrical combinations formed in years was completed yesterday (Monday) when the Shuberts entered into agreement with Representative Joseph L. Rhinock of Covington, Ky., and Max Anderson of Cincinnati, whereby the latter will begin at once the construction of eighteen new theatres in the West and Canada, to be added to the circuit already controlled by the Independents. Lee Shubert has agreed to take stock in the theatres to be built immediately in Minneapolis Indianapolis, St. Paul, Louisville, Toronto, Montreal and several other cities, though the firm of Shubert Brothers will not be financially interested in the venture.

It is understood that George B. Cox, the Republican leader of Cincinnati, a man of great wealth, is in close partnership with Mr. Anderson and Congressman Rhinock. He owns the Walnut Street Theatre, Cincinnati, managed by Mr. Anderson, and is interested in other theatrical properties.

All the houses will be first class and theatregoers in the cities where they are to be located will have the first opportunity in several years of seeing Mrs. Fiske, Mrs. Leslie Carter, David Warfield, Blanche Bates and other stars controlled by the Independents, who have been shut out of theatres in these cities. A building corporation will be effected as soon as possible to manage the construction of the houses.

H. I. Phillips, representing the Shuberts, has been looking over sites in Columbus, Ohio, for the new theatre to be erected there. Two organizations of business men in that city are ready to furnish the money needed to construct a theatre and office building.

Last week the directors of the Turner Theatre, at Davenport, Iowa, made arrangements whereby independent plays will be booked at that house. A number of improvements will be made in the theatre before Winter and the interior will be repainted and redecorated. The Sunday masquerades and Sunday afternoon beer concerts, hitherto held at the house, will be eliminated, and the café will be closed during the performances on other days.

It is expected that the Independents will have a footing in Springfield, Mass., in a short time. P. F. Shea, manager of the Nelson Theatre, has been in communication with the Shuberts' booking manager and may open his Worcester house to the Independents as well as the one in Springfield.

With the eighteen theatres proposed by Congressman Rhinock and Mr. Anderson, the Independents will be assured of forty-six houses for their attractions, and other negotiations now in progress will bring the number much nearer the hundred mark before the holidays. Fully one-half of these are now in use or will be ready shortly. The list includes the Manhattan, Belasco, Bijou, Lyric, Casino and Princess, New York City; Waldorf, London; Lyric, Philadelphia; Boston, Boston; Colonial, Cleveland; Lyceum, Buffalo; Hyperion, New Haven; Park, Brooklyn; Belasco, Washington; Lyric, New Orleans; Empire, Newark; Griswold, Troy; Rand's, Troy; Sam S. Shubert Theatre, Kansas City; Sam S. Shubert Theatre, Richmond, Va.; Sam S. Shubert Theatre, Norfolk, Va.; Garrick, Chicago; Garrick, St. Louis; Lyceum, Baltimore; Belasco, Pittsburgh; Majestic, Utica; Baker, Rochester; Heuck's, Cincinnati.

Sentiment for Stage Liberty.

The New Orleans *States*, commenting editorially on expressions in other Southern papers in regard to theatrical conditions in the South, says: "The trouble is that New York theatrical managers do not think it worth while, when distributing players over the country, to show any respect for the tastes and preferences of the Southern people. Adherence to this policy has caused losses in the past and is sure to result in a depreciation of the theatrical business in the future, so far as this section of the country is concerned."

The Evansville (Ind.) *News* prints an editorial warning. It says: "The Indianapolis *News* laments the fact that some of the best plays and players will not be seen in the capital city's theatres, which are in the hands of the Theatre Trust. What is true of Indianapolis is true of many other cities, and when the people come to realize their treatment the Theatre Trust will bump up against empty benches, so to speak."

The *Toledo Blade* expresses its feeling about the Syndicate in this way relative to the production of The Girl of the Golden West in Pittsburgh: "All Pittsburgh is interested in the production, for it marks the invasion of the Independents in a field that has hitherto belonged exclusively to the Syndicate. It is perhaps needless to say that the Girl will not be seen in Toledo."

A writer in the *Pittsburgh Gazette* gives some idea of how that city regards the Syndicate and welcomes the opportunity given by the Independents. After commenting on The Girl of the Golden West, and telling a little of the history of the Independent movement, he says that the audience at the Belasco Theatre, that witnessed the premier of Blanche Bates' new play, "contradicts assumption number one, that we Pittsburghers prefer froth to sanity, and incidentally confirms the truism that location, size and physical adornments count very little in the last analysis of the success of a theatre. Second, the success of the Belasco premier disproves the assumption that the public is indifferent as to the character of its stage entertainment. I am pretty sure that there is little or no personal partisanry existing in the public mind over the differences that have brought about Syndicate and anti-Syndicate alignment. Personally, neither Mr. Belasco nor Klaw and Erlanger stand for more than so many names. The idea dominant in the public mind is that the theatre has been unfairly dealt with, that there has been rank inefficiency at work to the hurt and depreciation of an art that is peculiarly the property of the public, not of one man or a set of men."

From *State Topics*, published in Dallas and Austin, Texas, comes a suggestion that the State Anti-Trust law might be invoked against the Syndicate. The writer says. "Some of the stars (those under Independent management) are old-time favorites in Texas, but rather than longer submit to the unjust demands of the Trust they will have to forego the pleasure of being greeted by Texas audiences this season, for this State is controlled by the Trust absolutely and seemingly beyond help. Texas has her Anti-Trust laws, to be sure, but they seem to do no good, as far as the Theatrical Trust is concerned. Anyway, we haven't heard of the Attorney-General making any effort to enforce them against this highway robber, the Theatre Trust. The people are not only robbed of the pleasure of seeing many of the best attractions on the road, but they are also robbed of their money by having to pay first-class prices for many third-class shows."

"Of great importance to theatre-lovers in America," says *Life*, "is the new opposition to the Trust. The combination of Messrs. Belasco, Fiske, and Shubert, if carried out with wisdom, energy and loyalty, means more to the American stage and to the future pleasure of American theatregoers than anything that has occurred for a long time. The immediate failure or success of a number of productions is not of so great importance, even from the artistic and critical point of view, as the failure or success of this new business venture. Competition is truly said to be the life of trade, and, at the present juncture, honest competition is the only thing which will save the life of dramatic art. We are assured that the new organization means to substitute fair and courteous dealing with the public and with those who are dependent on the theatre for the savage and monopolistic methods of the Trust. *Life* wishes all success to Messrs. Belasco, Fiske, and Shubert. The future of dramatic art in America rests largely in their hands. May they stand together loyally and fearlessly in the battle before them."

ACTORS' CHURCH ALLIANCE NEWS.

National and State Headquarters, Manhattan Theatre Building, Broadway, New York City.

At the tea served at the headquarters last Thursday afternoon Mrs. Harry Leighton was hostess. Among those present were Emilie Leicester, Mrs. Hudson Liston, Mrs. William Dornin, Rev. Thomas H. Sill, "Aunt Louisa" Eldridge, John H. Costello, Constance Hamblin, Frances Florida, Harold Schniewind, Aimee Abbott, Catherine S. Johnson, Hester Herbert, J. Howard McArthur, Agnes Burt, Pearl C. Seward, E. H. Wryley Burch, Granville Forbes Sturgis, Miss A. E. Smith, Amelia Kaufman, F. B. Van Curen, Letie Ford, Regina Well, Caroline Morrison, Mrs. Roland Smith, Lois M. Spamer, Ida Reichmann, Rev. F. J. Clay Moran, Annette L. Place, Mrs. Ferguson, Thecla Phelan, B. Russell Throckmorton, Mrs. W. G. Jones, John C. McKim, Mrs. C. T. Phelan, Kate Bruce, Maggie Breyer, Edyth Totten, and Mrs. George S. Studwell.

The first monthly reception of the season by the New York Chapter will be held at the Parish House of the Church of the Holy Communion, corner of Sixth Avenue and Twentieth Street (entrance on Twentieth Street), on Thursday, Oct. 19, from 3.30 to 5.30 P.M., under the direction of Irene Ackerman, chairman of the Entertainment Committee. An excellent programme of music and recitals has been promised.

Printed copies of the National constitution at the price fixed by the National Council may now be had at the rooms of the Alliance. Copies of the new constitution of the New York Chapter are now in press and will be ready at the rooms about Nov. 1.

The next regular meeting of the Board of Directors of the New York Chapter will be Wednesday, Nov. 1.

The November meeting of the National Council will be held on Friday, Nov. 3.

The usual Thursday tea, omitted Oct. 19 on account of the monthly reception, will be resumed at the Alliance rooms on Thursday, Oct. 26.

Charles P. Wilder, of the Boston Chapter, was a visitor at the Alliance headquarters Oct. 14.

APHIE JAMES.

Aphie James, or Mrs. Louis James, as she is known in private life, is a young woman of marked artistic temperament, charm and undoubted talents, whose success has been won by that surest of all methods, a thorough schooling in the classic drama. For several seasons, in the companies of her distinguished husband, Louis James, Madame Modjeska, Frederick Warde, and other stars, she has achieved notable attention in such trying roles as Desdemona, Miranda, Portia, Anne Boleyn, and Maria, and last year revealed remarkable versatility as the understudy to all the female star parts in the all-star Two Orphans company. During Grace George's absence she made a strong hit as Louise, and also substituted successfully for Mrs. Le Moyne's role of the Countess, Elita Proctor Otis' Frochard, and for Clara Morris. In the latter impersonation of the Mother Superior she defied detection and won genuine ovations and press comments, even when it was announced that she was substituting for Miss Morris. Mrs. James is this season playing leading roles in the elaborate revivals which J. J. Coleman is making for Louis James of Virginius and Richelieu. Aphie James as Virginia was the personification of maidenly innocence. Hers is the eye that grows moist with pity, the hand that trembles with fear and the cheek that blushes for—love. The best critics have highly commended Mrs. James' work in these plays. A fine portrait of Mrs. James was published on the cover page of THE MIRROR last week.

NEWS FROM MOUNT CLEMENS.

Charles W. Young writes from Mount Clemens: "The following professional people are here, taking the mineral baths: Mrs. Henry Donnelly, Mrs. Rosa Lee Rosenbaum, Mr. and Mrs. Edwin Clifford, P. C. Armstrong, George Gill, Otto Roach, and O. M. McPhail. Arthur J. Bryan, of the Sho-gun company, has just left to resume work. Herbert Dilla, the musical director, has been here for three weeks, bathing in Hunter, Wilson and Anheuser Busch, and is improving very slowly. Dora Thorne, A Romance of Coon Hollow, Uncle Tom's Cabin, the Holden Brothers, The Holy City, The Country Kid and several other companies have played here within the past few weeks, and business has been very good."

A FALSE RUMOR.

A reporter of THE MIRROR called upon Miss Kauser as a rumor had been circulated that Miss Kauser, after having made a fortune, would retire and that one branch of her business which has been very profitable—the stock business and the leasing of tried successes for the road—would be given over to one of the recently established agencies. Miss Kauser laughingly replied that though she might have made a fortune, instead of thinking of retiring she had just been abroad to develop certain branches of her business and has been successful in establishing relations with the foremost authors of Europe. Miss Kauser says she has on the road twenty-two successes, and is still selling between sixty and seventy plays a month to the stock companies.

BARNABEE-MACDONALD BENEFIT.

Under the auspices of the Lambs' Club a complimentary benefit performance of Mr. Reginald De Koven's opera, Robin Hood, is being arranged for Henry Clay Barnabee and William H. MacDonald. The performance will be participated in by as many members of the original company as can be obtained. The Lyric Theatre has been selected as the place of holding the revival, and it will likely be given on the afternoon of the last Thursday in October. The committee in charge of the benefit includes Clay M. Greene, De Wolf Hopper, Eugene Cowles, Charles Bacon, Harry B. Smith, Reginald De Koven and Lee Shubert.

THE LIEBLERS AND DALY SEPARATE.

Arnold Daly and Liebler and Company have severed their business relations. Mr. Daly has purchased for cash all the Liebler interest in the Garrick productions of Bernard Shaw. Hereafter he will become again his own manager. This purchase includes all the firm's interest in John Bull's Other Island, that was produced Oct. 10. Both of the interested parties declined to discuss the cause of their separation. There are many idle rumors afloat.

THE PLAYGOERS' CLUB.

Members of the New York Playgoers' Club held a reception at the Hotel Marlborough Sunday afternoon. Addresses were made by the officers as to the object of the club, which is similar to that of London, that has had such a stimulating effect on serious drama and worthy art. The next meeting will be held at the Hotel Astor Oct. 22. The subject for discussion will be Shaw and Man and Superman.

Sir Henry Irving Dead.

(Continued from page 11.)

the profession throughout the world and does best honor to dramatic art;

Resolved, That we, the New York Playgoers' Club, express our deepest regret at and mourn over the loss of Sir Henry Irving, and it is our fervent hope that the useful life of the great thinker and artist will be a constant inspiration to the leaders and promoters of the drama in their future work in the dramatic field as the exponents of the public.

A special meeting of the Association of Theatre Managers of Greater New York, called for the purpose of extending the sympathy of the association on the death of Sir Henry Irving, was held at the Lyceum Theatre yesterday afternoon, with the following members present: Daniel Frohman, Heinrich Conried, William Harris, Frank Mayo, Al. Hayman, J. L. Springer, Henry W. Savage, Marc Klaw, Percy Williams, Charles Burnham, Antonio Pastor, E. G. Gilmore and others. On motion the president cabled to Sir Charles Wyndham, president of the London Managers' Association and who will have charge of the funeral services, the following message:

At a meeting of the Association of Theatre Managers of Greater New York, held this day and attended by the managers representing the leading theatres of this country, I was deputed to express on behalf of this Association the sincerest sympathy for the occasion which brings the English managers together today and to convey through you our sympathy to the surviving members of Sir Henry Irving's family.
(Signed) DANIEL FROHMAN, President.

On motion of Al. Hayman the president was instructed to cable to London to the representative of the Managers' Association to see that a suitable floral piece be sent. The decoration so ordered was a laurel wreath with American colors and to have printed on the ribbon, "From the Association of Theatre Managers of Greater New York to the Great Master of Dramatic Art."

A special meeting of the Board of Trustees of the Actors' Fund of America was also held yesterday, Daniel Frohman presiding. Mr. Frohman was authorised to send a cable to Sir Henry Irving's family and also a suitable floral piece. Mr. Frohman cabled as follows:

The Trustees of the Actors' Fund of America grieve with you in your hour of bereavement and sympathise with you in the loss of Sir Henry Irving.
(Signed) DANIEL FROHMAN.

Sir Henry Irving leaves a widow and two sons, Henry B. and Laurence. He was married in 1869 to Florence O'Callagan, daughter of an army surgeon and niece of the Irish historian of that name.

A cablegram from London yesterday afternoon (Monday) stated that the Dean of Westminster Abbey has intimated his willingness to receive a petition for the interment in that historic place, and that the funeral will take place on Friday. Leading London actors and managers at a meeting yesterday decided to follow the remains on foot.

ORESTES IN ITALIAN.

Tragedy in five acts, by Vittorio Alfieri. Revived Oct. 15.

Electra	F. Mancini
Clytemnestra	C. Zacconi-Denigi
Orestes	John D. Rosalia
Piladus	G. Mangini
Aegisthus	C. Lanza

Alfierti first published Orestes in 1783. It is a continuation of his Agamemnon, but with ten years intervening, and occurs on the anniversary of the murder of the King by his wife. Dealing as it does with the uninterrupted hate of Orestes and the violent furies of the few other characters who catch his monomania, it produces only the effect of monotony and weariness, up to the murder of his mother by Orestes. Italy owes a great debt of gratitude to Alfieri for breaking the effeminate and artificial chains in which his predecessor, Metastasio, had bound tragedy. He freed her from the fawning on the court customs of Louis XIV. He gave Italy a new drama. He led her to the open fields, for he was an ardent lover of freedom. In his works he always had a single action and passion that he introduced at the opening, and played upon until the last line. He was the first to banish the "confidant" and asides. He pared down every character and speech that did not deal with the main theme. The result is like a one-stringed violin—penetrating, but deadly monotonous. Nearly all his tragedies are played by four persons. This makes his dramas unusually short, but lacking in the variety of notes that produce pleasing harmonies. He rigidly adhered to the unities of action, time and place, in all but three tragedies, but he allowed no side lights that make the people or the scenes and time living verities to the beholder. Italy also owes him much for breaking from the garruious, inflated and artificial line melody of his predecessors, and for the founding of a new school in her literature. This gratitude is shown by the popular favor in which he is held, and the frequency with which his tragedies are played, even by amateurs in his native land.

A large number of the Italian members of the upper East Side gathered to hear Signor Rosalia recite the hate-saturated lines of this character that has been popular with tragic poets since its very unpleasant treatment by Euripides. Hamlet's treatment of his mother and revenge of a murdered father is only another form of this same plot. John D. Rosalia was a silver spoon in a lot of tinware, as far as the rest of the cast was concerned. They could not be heard much above the ever-buzzing prompter and noisy attendants, but the richly sonorous melody and penetrating power of his voice made it an easy task to hear him even on the next block. His gestures are vivid and often like the cleaving flashes of oiled lightning. The povarty of the scenery was lost in the richness of the emulsion of the play's emotions. They wore their old time costumes as if born to their stateliness. A scintilating farce and merry ball made it an evening long to be discussed over the maccaroni.

HORACE LEWIS CRITICALLY ILL.

Horace Lewis, who is so well known in the profession because of his fine personal qualities as well as for a long and honorable career, was rehearsing for the forthcoming Monna Vanna production when he was taken seriously ill with valvular disease of the heart. He was sent to his home, Brookline, Mass., with a trained nurse Oct. 9 and lies there critically ill at the home of his daughter.

RUMORED DEATH.

A rumor was current late yesterday to the effect that Hamilton Harris dropped dead at his home on the upper West Side. It could not be verified before THE MIRROR went to press.

CUES.

James W. Logan, manager of The Moonshiner's Daughter, and Emma Hewett, formerly of the Two Hewetts, were married at St. Joe, Mich., recently. Miss Hewett secured a divorce from Fred Hewett at Chicago on July 27.

Amy Lee has closed her season in Mam'selle 'Awkins and The Typewriter Girl and has returned to New York.

W. F. Smith has secured the American rights to Howell Poole's play, Wronged, which has been seen in London and toured the provinces for four years, and will feature Frank Rolleston and Blanche Leighton in the leading roles. The tour will open at New Rochelle, N. Y., on Nov. 4, and it is intended to bring the play into New York city for a run after the holidays.

Carlyle B. Sherlock, acting manager for the Sherlock Sisters, and Grace A. Trin were married at the First Methodist Episcopal Church, Saratoga, N. Y., on Oct. 10, and are spending their honeymoon in New York city.

Current Literature for October has articles on "Jack London's First Play," "A Complete Play by Strindberg," "The Principles Underlying Shakespearean Tragedy," and "The Most Famous Theatre in the World."

"JOINT ENGAGEMENTS ONLY."

As Touchstone and Audrey.

In an interview with Mr. and Mrs. Robert Rogers (Louise Mackintosh), now with The Truth Tellers company, in which they originated the parts of the dignified aunt and the abused vicar, it was learned that this clever couple have just finished their eighth year of "joint engagements only." "How do you manage to keep together when it is so difficult for others to get even single engagements?" was asked. "It's very simple," replied Mr. Rogers. "We deliver the goods. We work on the theory that art is a business and that it takes a lifetime to develop it. We are in it for life." "Was last season a good one for you?" "Indeed it was. We worked forty-seven weeks; ten at the Belasco, in Los Angeles; twenty at the Odeon, in St. Louis, and seventeen at Proctor's Fifty-eighth Street Theatre, New York." "You were the first people Mr. Berger engaged for The Truth Tellers, were you not?" "Yes; we have known him many years. He gave Miss Mackintosh her first engagement with Sol Smith Russell, and we played principal comedy and character roles in his Lafayette Square Stock in Washington for two seasons." "You have had some Broadway productions?"

LOUISE MACKINTOSH.

"Oh! yes; The Mocking Bird, at the Bijou; Her Lord and Master, at the Manhattan, and The Great Ruby, at the Fourteenth Street Theatre." "What is Miss Mackintosh's favorite line of work?" "She has been most successful in characters and the society widows. She took up character work when quite young and is one of the very few women who will make up to look the part, no matter how freakish. Her favorite parts are Mrs. Sherramy, Old Prochard, Molly Mosley, Mrs. Hunter in The Climbers, Lady Garnett and Mrs. Lorimer." Mr. Rogers became too modest to talk about himself, and Miss Mackintosh said: "Mr. Rogers is a character comedian and high and low comedy parts come with equal facility. His Judge Knox in The Charity Ball, the Major in The Wife, and McWilliams in Soldiers of Fortune are classics. He has a sweet singing voice and dialects are all easy for him, Irish, German, negro, etc., coming as natural as his own Hoosier. He's from Indiana, you know, and seems proud of it. While playing at Proctor's during the Summer everybody sat up and took notice of his Jawhilliker Hay in Tennessee's Pardner, Jack Dudley in The Ensign, and Deiderick in The Suburban. We are both members of the Actors' Church Alliance, the Actors' Fund and the Actors' Society, and Mr. Rogers has been a Mason for twenty years." "What other joint arrangements have you besides 'joint engagements?'" "Well, there is a joint bank account, joint insurance, joint ownership of a home at East Elmhurst, and a joint desire to be happy and prosperous."

ROBERT ROGERS.

IN BROOKLYN THEATRES.

Oscar Stephenson, the principal role in The Prodigal Son, produced at the New Montauk this week, is taken by Edward Mackay, who is a well-known Brooklynite, having been reared from childhood at Bay Ridge. He has not been seen here in five years, and the theatre will be crowded with his friends and admirers. Edward Morgan, W. H. Thompson, J. E. Dodson, Edward Chapman, Marie Wainwright, Drina De Wolfe, and other well-known players are in the cast.

The popular Checkers is the attraction at Teller's Broadway Theatre. Hans Roberts plays the title-role, and Dave Braham, Jr., son of the composer, gives a good sketch of a race-track tout. Katherine Mulkins plays Pert, Checkers' little darling.

At the Majestic the musical comedy Girls Will Be Girls is the attraction. The company is headed by Al Leach and the Three Rosebuds. A number of new novelties have been added and the chorus has been enlarged.

A rural comedy very popular here is The Ninety and Nine and is the attraction at the Grand Opera House. The production is well staged and draws just as well as on former visits.

Billy B. Van, whose visit to the Majestic some weeks ago is memorable, having packed the house every night, is repeating his success at the Folly.

The Charity Ball is the play at the Bijou. Edna May Spooner and Cecil Spooner are seen in the leading roles. Edna's characterization of Anne Cruger is well known to her friends, and her success in the role last season won her many new admirers. Cecil's delightful portrayal of Bess is also memorable, and Augustus Phillips as John Van Buren is excellent. Harold Kennedy plays Alex Robinson cleverly and Edwin Curtis is powerful in an exacting part. The rest of the company have congenial parts.

Corse Payton's production at the Lee Avenue Theatre this week is The Christian, and it is the most elaborate play ever staged at this theatre. Etta Reed Payton gives an intelligent portrayal of Glory Quayle. Leon Hall is good as John Storm. In this play the company is at its best.

Hearts Adrift is offered at Phillips' Lyceum. The leading parts are in the hands of Emma Bell and John C. Holden. Little Madeline Clark is seen in one of her best roles, and specialties are a feature this week.

The High Rollers celebrate their tenth season at the Star this week. The popular organization never fails to draw and the features introduced this week are hits.

The Imperial Burlesquers entertain at the Alcazar with the burlesque, An Eye Opener, and an olio full of new attractions.

The Nassau has Miner's Burlesquers, who supply a good entertainment, the vaudeville features of which are well known.

The Avenue Girls are at the Unique this week.
VINCENT KIRK.

OBITUARY.

George H. Morrison died on Oct. 6 at the home of Lawrence Russell, in Chicago, from a complication of diseases. Mr. Morrison was twenty-four years of age at the time of his death and was well known in the Central and Western States as a delineator of comedy boy parts, having originated the roles of Lige Smith in The Punkin Husker, Sammy Thatcher in Autumn Leaves, played one of the Yellow Kids in Hogan's Alley, and from time to time appeared in other parts of similar character. He was connected with the Russell Stock company at Tacoma, Wash., during the Summer of 1904, and later with the Alcazar Stock company at Seattle, Wash. His last professional engagement was with Weidemann's road show. He was forced to retire from he profession last January owing to ill health. His father, mother and two brothers survive him. The body was interred at Oakwood Cemetery, Chicago.

Walter H. Brindamour, brother of Prof. George W. Brindamour, the well-known magician, died Oct. 10 at the home of his parents, in Woonsocket, R. I., after an illness of four weeks of inflammation of the bowels. He was born in Woonsocket June 30, 1878. For the last ten years he has been traveling with his brother, Prof. George W. Brindamour, as his assistant. He leaves his parents, one brother, Prof. George W. Brindamour, and two sisters, Miss Brindamour and Mrs. Henry Tessier, of Fall River. The funeral was held Oct. 12 at the Precious Blood Church.

William Burger, forty-two years of age, the oldest member of the chorus of the Metropolitan Opera House, was found dead last Tuesday morning in his room on West Forthth Street, New York City. He had been asphyxiated by gas escaping from a heater. His death was undoubtedly accidental, as both windows were partly open. Burger was a native of Germany and came to this country twenty years ago, when he joined the chorus of the Metropolitan Opera House.

James Van Ostrand, for two seasons a member of Mrs. Leslie Carter's company, died at the Hahnemann hospital, New York city, on Oct. 15, after a two weeks' illness from typhoid fever. Mr. Van Ostrand was thirty-three years old. His last part was the role of Oracius in Adrea, at the Belasco Theatre. He was rehearsing for Zaza two weeks ago, when he was taken ill. His family has been notified.

Dr. Morris Wisner, physician, playwright and novelist, died in Baltimore on Oct. 12. He was ninety-four years old. He was born in Germany and came to this country when a young man. For a time he lived in New Orleans, but for many years he made Baltimore his home.

Mrs. Charles Edmonds, an old-time actress, died at her home in New York city on Oct. 14, of tumor, after a long illness. Her husband, who is with Errol Dunbar's Sherlock Holmes company, came to New York Sunday to attend the funeral, which was held yesterday morning.

L. B. Smoots, of the firm of W. A. Braithwaite and Co., managers of the Opera House at Harrisonburg, Va., died of heart disease at his home on Oct. 3.

Mrs. J. B. Caldwell, wife of the manager of the Concord (N. C.) Opera House, died suddenly at her home in that town on Oct. 7.

Carl Gaertner, a well known violinist of Philadelphia, died at Bar Harbor, Maine, on Oct. 10.

MATTERS OF FACT.

The Homeseekers will have its premiere at the People's Theatre, Chicago, Ill., next Monday. It is a comedy-drama by Ed. E. Samuel and Stanley Wood, dealing with the opening of the Sioux reservation. A production will be made of the play and managers are invited to attend its performance next week.

The Belber Trunk and Bag Co., of 132 Columbia Avenue, Philadelphia, Pa., is the maker of the well-known "Patterson" and "Atlas" trunks, which are proving of good value to professionals. A trunk that will stand rough usage makes ready friends among the professionals, and the Belber outfit is giving the best of satisfaction.

George Carson may be signed for juvenile and romantic characters.

Thanksgiving Day is open in a number of the towns on the Chamberlin, Harrington and Co. circuit. Early applicants can secure the cream of these towns by applying to the home office, Burlington, Ia.

A couple of holiday days are open to high grade attractions at the Grand Opera House, Johnstown, N. Y.

Barney Gerard, who has been highly successful with all his productions this season has been commissioned by Tom Miner to write a three-act musical comedy, in which will be featured Andy Gardner, Ida Mitchal and a well known German comedian.

Ford and Gehrue in Lovers and Lunatics have broken the record for business at Atlanta, Birmingham and Memphis says Charles F. Dittmar.

Mrs. Sol Smith, who completed a forty weeks' tour with Sothern and Marlowe late last Summer without missing a performance, won distinction as the nurse in Romeo and Juliet. Mrs. Smith has given up the idea of traveling and is teaching dramatic art and coaching actors in special characters at 108 West Forty-fifth street. She is open to engagements in New York and is also qualified to fill concert engagements as piano accompanist. Mrs. Smith has won the success attained by few and her offer as instructor is a rare opportunity for the younger generation.

Campbell Stratton is meeting with good success as Sherlock Holmes in The Sign of the Four. The star, support and production are winning encomiums from the local press and return dates are requested by house managers.

Harry Leonard and Edyth Ogilsby will close their engagement with the Diemer Stock, Springfield, Mo., Nov. 1, and can then be signed for responsible business and soubrettes respectively.

A talented lady amateur, with a wardrobe of costly gowns, is wanted for the leading role by "B. A.," care this office, for an attraction about to leave New York.

H. J. Hauschild has taken the management of the Opera House at Victoria, Tex., replacing G. H. Peters.

The Elks of Muskegon, Mich., intend to give a charity fund benefit and want a high-class dramatic attraction for the occasion. Particulars may be had of N. T. Thomson, manager.

A. B. Nice wants engagement as musical director of an operatic or dramatic attraction. His address is care of Hotel Revere, Chicago, Ill.

"A. B." care of this office, a clever playwright, has secured the rights to dramatise the recent serials, Convict 99, and When It Was Dark. Managers interested should communicate with him.

Irene Ackerman will consider special engagements only for the balance of the present season.

Newark, N. J., is to have a new theatrical hotel, a want long felt in that burg. Lawrence Crane, a professional of long standing, will open the Crane House, Oct. 22. This new hostelry is directly opposite Blaney's Theatre and within easy distance of all the other playhouses. The comfort of the theatrical folk will be looked after.

Campbell Stratton, who is starring this season as Sherlock Holmes in The Sign of the Four, has in preparation a new melodrama for next season that promises to be a novelty.

Florence Ackley, operatic singer, desires to state that her husband, W. D. Ackley, of Warren, Ohio, is not dead, and that her name had become confused in reports with another Mrs. Ackley. Sensational articles in regard to the death of Professor Thad Ackley, a well-known violinist, of Warren, caused the confusion of names.

Companies playing the City Theatre, Biddeford, Maine, say that the house, managed by Gates and Rundle, is remarkable for cleanliness, comfort and efficiency of attaches, and is an example other managers should follow.

Canadian papers speak well of The Bell Boy, managed by James A. Galvin, and featuring Johnny Galvin.

The Convict's Daughter company, which is doing unusual business in the Northwest, was held up by a fallen tree while crossing the Cascade Mountains on the Great Northern Railroad a few weeks ago. Members of the company took a hand at helping the train crew, and had the way cleared in time to reach Leavenworth, Wash., for the performance.

The Alviene School of Stage Arts, located in the Grand Opera House Building, has been enlarged and remodeled, and C. M. Alviene is prepared to instruct pupils in all of its various departments.

Agnes Mahr and Will Archie, who have signed ot play principal parts in Babes in the Wood, are graduates of C. M. Alviene's school.

Born.

CARTER.—A daughter to Mr. and Mrs. Frank Carter, at Denison, Texas.

KEENE.—A son to Dr. and Mrs. Charles H. Keene (Louise Lawton, at Lowell, Mass., on Oct. 1.

Married.

ANSPACHER—KIDDER.—Louis K. Anspacher, Ph.D., and Kathryn Kidder, at Fayetteville, N. Y., on Sept. 27.

BARNES—HINSON.—At Chicago, Ill., on Sept. 18, Stuart Barnes and Mabel Hinson.

BYERS—LAUGHRAN.—Thomas C. Byers and Edna K. Laughran, at Cincinnati, Ohio, on Oct. 9.

DUNBAR—SHARPSTEEN.—Erroll Dunbar and May Helena Sharpsteen, at the Church of the Transfiguration, New York city, on Oct. 8.

FISK—SHREEVE.—Harry C. Fisk and Margaret Eulalia Shreeve, at Washington, D. C.

MacCURDY—FISKE.—James Kyrle MacCurdy and Mrs. Kate Woods Fiske, at the Second Presbyterian Church, Chicago, on Sept. 10.

WEST—HENRY.—Eugene West and Catherine Henry, at Helena, Mont., on Oct. 8.

SAID TO THE MIRROR.

ERNEST LAWSON: "I felt greatly relieved the other day when I learned that a man giving the names of 'Ralph Hill' and 'Ralph Leslie' had been sentenced to six years in prison at Concord, Mass. I have been annoyed for the past year by this person claiming to represent me in business, thereby gaining the confidence of many people, as well as leaving hotel bills unpaid with orders to collect from me. Ohio and Pennsylvania hotel men were the chief victims."

MELVIN HUNT: "Referring to the article in THE MIRROR saying that a person giving the name of Melvin Hunt had been representing himself wrongfully as being the manager of Ruined Lives, I wish to say that the person so mentioned has no right to my name, and that he robbed me of my trunk containing wardrobe, letters and autographed photographs which might go a long way toward substantiating whatever claims he may make, but they are my property and he has no claim to them whatever. I am playing the lead in the above named company and have the respect and confidence of my manager."

J. A. WEST, owner and manager of The Little Red Schoolhouse: "I wish you would kindly contradict the report that The Little Red Schoolhouse company has closed. My company is booked up into May and is really stronger and better than ever. We have been doing an excellent business and have not met with one adverse criticism."

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NY not Drop a line to Feist?

Ben M. Jerome's comic opera, "The Yankee Regent," still holds forth at the La Salle Theatre, Chicago, and is drawing large audiences. There are several successful songs that are winning popularity and are being whistled and sung on the streets. The press has been unanimous in praise of both the book and music. F. B. Haviland and Co. publish the entire production.

The Continental Music Company's successful songs, "In the Valley of Yesterday," "Betty," "Little Lou," and the comic song "Turn Over, You're On Your Back," are all being used extensively. Many of the leading vaudeville singers are using these songs to advantage, while the ballad is being used in many productions.

Eugene Ellsworth is meeting with much success in vaudeville. He introduced his new song recently, entitled "Only One Country, One Flag," which met with immediate success.

Williams and Van Alstyne are at a loss to know which of their many songs will prove the biggest hit this season. They have written about twenty splendid numbers, which are being used in Tom, Dick and Harry, and The Belle of Avenue A, in which Elfie Fay is starring.

Nathan Bivins states that all of his songs are meeting with success, and that the sales are increasing daily; especially does this apply to his waltz song, "Take Me to Atlantic City Down By the Sea."

The Three Kimball Brothers continue to win encores with their clever rendition of "My Dusky Rose," a dainty song published by Walter Jacobs, of Boston. Many singers are using this song, and all report success.

Jessie Mae Hall and her show girls continue to respond to repeated encores for the clever manner in which they introduce "Danny," which was written especially for Miss Hall and The Street Singer. Miss Hall is also using "Rosy," J. B. Mullen's lively little ditty, and "My Sunburnt Lily," published by C. L. Partee, together with a dainty little juvenile song, "I Won't Play Unless You Coax Me."

C. L. Partee, of 23 East Twentieth Street, reports big sales for the high-class ballad "Just a Picture of You," which he classes as another "Violeta." He also states that his story ballad, "Lights of Home," has been supplied with lifelike slides and is much sought after by singers who use picture songs.

Lee Orean Smith, now musical director of The Sultan of Sulu, has written a dainty love song called "Some Sweet Day," which has been interpolated into the piece and sung very effectively by male voices. This song is published by J. W. Stern and Company.

Felix Feist, writer of a legitimate novelty song entitled "Can't You See I'm Lonely?" states that he has had more requests for this song than for any other song he has written in years. It is becoming very popular.

The Pillsbury-Dana publications are becoming popular everywhere. "Baby Blue," the stirring march song, is in the lead. The slides are very effective and are being used by the principal illustrated song acts.

Kendis and Paley have written another success in "Sympathy," a novelty coon song, with an irresistible melody. The leading singers pronounce this song an encore winner. Mose Gumble, general manager of the professional department for J. H. Remick and Company, states that this song is the one real hit of the day.

Mae Taylor, of The Trocadero company, is singing "I'm Trying So Hard to Forget You." In Cleveland last week the entire audience sang the chorus with her. She has now in preparation Charles K. Harris's ballad, "Would You Care," and Joseph E. Howard's "Central, Give Me Back My Dime."

The Old Homestead has opened its season, and is now at the Boston Theatre. Denman Thompson, who is, of course, inseparably identified with this play, always prides himself on the singing of his double quartette, and makes a distinct feature of their performance. This year, besides singing their standard numbers, the vocalists are using "Those Songs My Mother Used to Sing," "Lucy Linda Lady," "My Pretty Chloe From Tennessee," and "Only a Message From Home, Sweet Home."

Leo Stevens will open his new Family Theatre at Somers Street and Rockaway Avenue, Brooklyn, the latter part of this month. He will provide an entertainment composed of vaudeville, farce comedy and "pocket editions" of well-known operas. The first "pocket edition" will be of H. M. S. Pinafore, to be followed by Il Trovatore, Cavalleria Rusticana, etc. His company includes Clara O'Neill, Dolly Martin, Daisy Fowler, Merris C. Irwin and E. C. Lewis, supported by a large chorus.

In the concerts at City Park, New Orleans, La., Sporer's concert band is using "La Soiree" concert waltz, "The Star" medley, and "Babes in Toyland" selections."

At West End, the favorite amusement resort of New Orleans, La., Fischer's Military band, Charles N. Fischer, bandmaster, is prominently featuring "Oasis," a caravan episode, "The Leader" medley, "Bride Bells" valse suite, and "Down Ole Tampa Bay," a Southern rag.

Tom Moore, of the California Girls Extravaganza company, writes Charles K. Harris that "I'm Trying So Hard to Forget You" is proving successful. He also introduced "Fly Away Birdie to Heaven" at Indianapolis, and the song and slides scored.

Kennedy and Wilkes are using several songs from the F. B. Haviland Publishing Company, "Starlight" and "Keep a Little Cosy Corner in Your Heart for Me" being their principal numbers.

Seely and West are using "What the Brass Band Played," published by the F. B. Haviland Publishing Company.

Vivian Sisters continue to use "Keep a Little Cozy Corner in Your Heart for Me," and say it is the best number in their act. Kennedy and Hollis and the Green Sisters are also singing this song.

MUSIC PUBLISHERS.

The Chas. K. Harris Herald

Devoted to the interests of Songs and Singers.

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VOL. II. NEW YORK, Oct. 21, 1905. No. 26

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CENTRAL, GIVE ME BACK MY DIME
(Jos. E. Howard's sensational novelty song success.)
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(Harris' standard baby song hit.)
I'M TRYING SO HARD TO FORGET YOU
(Harris' beautiful descriptive love ballad.)
FAREWELL, SWEETHEART MAY
(Harris' stirring march love-story song.)
SWEET MAID DIVINE
(Harris' new sextette sensation.)
THE RAG BAG MAN
(Billy Van's and Katy Barry's most successful novelty song success.)
IT MAKES ME THINK OF HOME, SWEET HOME
(Frank D. Bryan's most patriotic march song hit written since "Marching Thro' Georgia.")
Beautiful colored slides are now ready for:
"Fly Away, Birdie, to Heaven."
"Would You Care?"
"I'm Trying So Hard to Forget You."
"Why Don't They Play With Me?"
"Farewell, Sweetheart May."
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VAUDEVILLE JOTTINGS.

Jeannette Marbury, one of the former members of the McCaddon Circus, has joined the Hippodrome forces.

Sabel Johnson made such a success recently in Pittsburgh that she booked a return date later in the season.

Harry Prentice, of the Prentice Troupe, now on tour with the Brigadiers Burlesquers, was royally entertained by the members of the Olympic Athletic Club while his company was playing at the California Theatre.

Farmer Jones and his educated pigs will close with the Great Wallace Shows for two weeks and will rest for two weeks at Mr. Jones' home in Pennsylvania before resuming work in vaudeville, on Oct. 30, at Cleveland, O.

Audrey Kingsbury has copyrighted The Girl in the Clouds, a mythological fantasy, and A Man, a Mouse and Some Kittens, a musical and pantomimic oddity.

Bert W. Kincaid has signed as business manager with Merritt and Pritchard's International Biograph Co., touring the principal cities of Canada with the largest line of films ever carried by an organization of this kind. The season will open at Kingston, Ont., week of Oct. 23, and will take the company from Quebec to Winnipeg. Mr. Kincaid has signed the International Trio (Sutton, Martell and Mulvey), with Master Willie Inshaw, the boy soprano, singing the latest illustrated song hits.

The Ercolies Troupe of Castilian dancers and troubadours, of the Theatre National, Madrid, has been engaged for The White Cat.

O'Hana San, who is now touring the Northwest with T. W. Dinkins' Utopians, is a member of the Japan Society of London. Her act embodies a series of pretty Japanese posings, reproductions of native screen paintings, with Oriental scenic and light effects, and was originated by her to assist by benefits the widows and orphans of Japanese soldiers of the late war. Since her arrival in this country she has appeared in the Keith and other valdeville theatres with gratifying success.

Grace Cameron, who sailed for England on her way to fill an engagement in South Africa a few weeks ago, was on the same steamer with M. Witte, the Russian peace envoy, and had several pleasant chats with him through an interpreter. A concert was given on board, in which Miss Cameron took a very prominent part. She will play six weeks in Cape Town and six weeks in Johannesburg, and may fill a number of dates in England before returning home.

Mildred and Rouciere, presenting The Flight of Princess Iris, open their season Nov. 6. The tour is under the direction of John M. Hickey, with Harry Bernard as advance. The roster of the company is as follows: Acme Four, Bert Lennon, Kimmatas Japanese Troupe, Dick Leggett, Dick and Maud Garnella, Alf McClurr, the Goldins, Arthur Hinchcliffe, and Mildred and Rouciere. They will play only fourteen weeks this season.

Jean Margo, a Chicago girl, who was formerly a member of the Forbidden Land co., is a new recruit to vaudeville. She has a good voice, a large wardrobe of stunning gowns, and a specialty that includes a number of quick changes.

Sarah Louise Cogswell, the dramatic soprano, has replaced Doris Wilson with Harry Stanley, and is now touring England with him, winning high praise from the critics.

The Four Prentices report a pronounced success with The Brigadiers Burlesquers, with which Battling Nelson is a special feature.

The Interstate Amusement Co. is educating the Southern States on vaudeville much as a political campaign is conducted. The whole territory in which the co. has theatres has been flooded with magazine stories in the daily papers telling the history of vaudeville from its earliest conception, columns of allusion to the imminent introduction of this style of entertainment in the co.'s new theatres, and, in addition, a very attractive booklet on vaudeville, done in brochure form, with a royal purple and gold cover and filled with impressionistic sketches. Frank G. Parry has been appointed manager of the Majestic Theatre at Hot Springs, Ark., one of the houses operated by the Interstate Amusement Co. Mr. Parry is a well-known theatrical man of long experience in the East, where he has filled responsible positions.

Martin and Quigg will sail Oct. 18 for their second tour of Europe. They will open in London for a seven weeks' engagement, with a four months' tour of Europe to follow.

Edwin Latell has a wig that so closely resembles the natural bald head of a negro that many people are fooled by it. A very observant critic in Louisville last week was wondering whether Mr. Latell had "corked" over his own scalp, when a large fly lit on the bald part of the wig, and as the comedian failed to brush it off the wise writer decided that the pate was artificial.

George S. Van, monologue comedian with William H. West's Minstrels, was initiated Oct. 12 by the Oswego Lodge of Elks. A social session followed and an enjoyable evening was spent. Mr. Van was presented with a beautiful Elk charm by Mr. Stokes, of the co.

James Francis Sullivan has been receiving splendid press notices for his work as the tramp in Me, Him and I. One paper mentioned him last week as the only real successor to the late William F. Hoey.

FAIRS AND CARNIVALS.

Patterson and Brainerd Carnival Company exhibits at Perry, Ia., to good business week of Sept. 18, and gave good satisfaction.

The Parker Amusement Company were at Centerville, Ia., with their Carnival week of 18-23; large crowds; good attraction.

The Wallace Shows exhibit at Roanoke, Va., 6.

The Will H. Weilder Street Carnival opened at Gallipolis, O., Sept. 25.

The Northern New Mexico Fair and Fall Festival, including street fair and vaudeville attractions, at Las Vegas Sept. 26-30, was a magnificent success.

Hedges and Sons' Vaudeville company; good attraction to good business.

The Floyd County Fair and Cotton Carnival was held in Rome, Ga., at Mobley Park, 10-14.

The Gaskell Carnival company gave a street fair at Fort Dodge, Ia., week of 18 to big business and the best of satisfaction.

The World's Fair Carnival Company exhibited at Clarinda, Ia., Sept. 20, 21, pleasing good business.

The Lenawee County Agricultural Association exhibited at Adrian, Mich., Sept. 25-29, giving the best fair ever held by them. Thursday over 42,000 admissions.

The Will H. Weider Carnival Company at Gallipolis, Ohio, closed a successful week's engagement Sept. 30, and left for Manchester, Ohio.

The eighth annual Keokuk, Ia., Street Fair opened 3, with fine weather and good crowds. Will H. Hill, high wire; Six Flying Banvards, casting act; Legare, spiral tower and ball; Scheck Brothers, equilibrists; Walter Stanton's Giant Rooster, Unita and Paul, novelty ring act, are the free attractions. Hill and the Banvards are topliners. Electric Theatre: Creation, glass blowers, and Cirque Comique are the Midway shows.

The Hunt County Fair at Greenville, Texas, closed Sept. 30, after five days of racing and splendid amusement; the Pike shows, many of which were good, played to large crowds.

The annual Fair at Lancaster, Ohio, will be held 11-14.

The Street Fair at Fulton, Mo., Sept. 29 was a great success.

The Sullivan County Fair at Claremont, N. H., 3, 4, 5, to record breaking crowds. Vaudeville furnished by Frank Melville. Features: Bayne's trained buffaloes, broken to harness and driven on the track. The only two buffaloes ever trained and the first time ever publicly exhibited. Cavalry drills and foot races a big Midway exhibit.

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THIS WEEK'S ATTRACTIONS.

Pastor's.

Gracie Emmett and company, Fitzgibbon, Morse and Drisiane, Cook and Sylva, James B. Donovan and Rena Arnold, Smirl and Kessner, J. K. Hutchinson and company, Dudley and Chaslyn, Kane the ventriloquist, Siddons Brothers, Alexis and Schall, Orvill Pitcher, Sheppard and Ward.

Keith's Union Square.

Agoust Family, Will M. Cressy and Blanche Dayne, W. H. Murphy and Blanche Nichols, Village Choir, Reichen's dogs, Flying Rathbuns, Coakley and McBride, Kenyon and De Garmo, Althea Twins, Ed J. Rice, Al. Coleman.

Proctor's Twenty-third Street.

Lillian Russell (third week), Edwin Stevens, Watson, Hutchings and Edwards, Charles F. Semon, Gillett's dogs, Searl and Violet Allen in The New Reporter; Rawson and June, Hathaway and Walton, Cooper and Robinson.

Hammerstein's Victoria.

Fred Karno's London Comedy Pantomime company in The Mumming Birds (American debut), Marshall P. Wilder, Empire City Quartetta, Ed Reynard, Mason-Keeler company, Pat Rooney and Marion Bent, Keno, Walsh and Melrose, Alexander Leo Nino (American debut), M'lle Celeste.

Colonial.

Ephraim Thompson's elephants, Carmencita, Mr. and Mrs. Sidney Drew, Edward Blondell and Company, Frank Bush, Brothers Lloyd, Musical Avolos, Ollie Young and Brother, Ila Grannon, Mishako Soga, a female jiu jitsu expert, is an added feature.

Proctor's Fifty-eighth Street.

Herbert Keicey and Effie Shannon, Katie Barry, James F. Dolan and Ida Lenharr, Delmore and Lee, Lew Hawkins, Coin's dogs, Mills and Morris, Transatlantic Four, Kennedy and Quatrelli.

Alhambra.

James T. Powers (vaudeville debut), The Girl in the Clouds, Mary Norman, Shean and Warren, Bruno and Russell, Sydney Grant, Three Joscarrys, Mayme Remington and her Buster Brownies, Foster and Foster.

Hurtig and Seamon's.

The Zanzigs, Maddox and Melvin in At the Station (first time here), Byers and Herrmann, Edwin Keough and company, Heras Family, Ward and Curran, Carlin and Otto, the Levinos, Manon Jacques.

Hippodrome.

The Romance of a Hindoo Princess will replace The Raiders on Wednesday evening of this week. The spectacle has been arranged by Frederic Thompson, and a herd of elephants, one hundred horses and four hundred people are engaged in the production. Claire Heliot and her lions and Miss Marquis and her horses are among the European specialties making their American debuts. A Yankee Circus on Mars is retained.

LAST WEEK'S BILLS.

COLONIAL.—Emmett Corrigan, whose success in Jockey Jones last season is well remembered, presented for the first time on any stage a new one-act play, written by himself, called The Card Party. It is a "dream" play and is one of the best offerings we have had so far this season. The scene is laid in the home of John Bradley, a New York broker, whose wife is expecting a few friends to join herself and her husband in a game of poker. The hour grows late, and as neither the husband nor the friends turn up, Mrs. Bradley switches off the light and retires. Bradley enters in a half-drunken condition, and, after making a few maudlin remarks, drops off to sleep on a couch. His dream is shown in the succeeding episodes. His wife enters, wakes him up, and announces that Walter Radcliffe, whom Bradley suspects is overfond of his wife, is at the house, and that the card game must go on. Mrs. Bradley sends across the street for Mrs. Woodstock, an eccentric neighbor, to make the party complete. Bradley agrees to play, very unwillingly, and the game proceeds. It is broken up very suddenly by Bradley, who orders his wife and the other woman from the room, as he has something to discuss with Radcliffe. When the men are alone Bradley accuses Radcliffe of being in love with his wife, and the latter acknowledges the truth. Radcliffe proposes that he and Bradley cut the cards, Radcliffe making a wager of $50,000 against Bradley's agreement to go to Europe and relinquish his wife to Radcliffe. Bradley agrees, and the situation is very strong as the men face each other over the table. Each wins one cut, but Radcliffe wins the third. Bradley turns up the back of the card and discovers that Radcliffe has substituted a card from another pack. A fight follows, in which several panes of glass and much bric-a-brac are smashed, and which winds up with the death of Radcliffe. A black drop is then lowered, with an opening in front of the couch on which Bradley had fallen asleep. He goes through a scene in court, during which he pleads for his life, and faints when he hears the verdict of guilty. The drop is then raised, showing the room as it was in the beginning, with the broken panes of glass restored and everything in order. Mrs. Bradley enters, calls her husband, tells him it is morning, and time for breakfast. His dream has been so realistic that he cannot convince himself that he is awake for several moments. A letter arrives announcing Radcliffe's marriage, and as the clouds clear from his brain Bradley embraces his wife and the curtain falls on a neatly arranged finish. The piece is cleverly written and reflects great credit upon Mr. Corrigan as author, stage manager and actor, as he played Bradley with a quiet force that was most convincing. Alexander Von Whitzel was excellent as Radcliffe, and Anna Bates did a fine bit of humorous character work as Mrs. Woodstock. Adora Ainslee, as Mrs. Bradley, was quite equal to the task imposed on her. The setting and effects are admirable. Another act new to New York was that of John Hyams and Leila McIntyre, who were seen in a musical comedy skit called Two Hundred Wives, written by Herbert Hall Winslow. A telegraph office in a small town is the scene, and the characters are the female telegraph operator and a man who has been robbed of his clothes by a highwayman. He is mistaken by the operator for a man who is wanted by the police for marrying two hundred women, and a number of funny complications ensue before matters are straightened out. Miss McIntyre is as dainty and clever as she was a few years ago, when she made her debut in vaudeville with another partner. Her imitation of a child singing and reciting is as fetching as ever, and she took the house by storm with a recitation describing the adventures of three little chestnuts. Mr. Hyams did his full share in making the little farce a success and introduced some good comedy business. Their duet, "The Honeybee's Honeymoon," was encored several times. Harry Houdini continued for his second week to arouse great interest with his handcuff tricks. He was put on his mettle several times during the week, but came out victorious on every occasion. Charles Burke, Grace La Rue and the Inkey Boys scored heavily in The Silver Moon, and Miss La Rue's pretty new gowns caused no end of comment among the women patrons. The Three Kloess Sisters, Roman ring experts; Clarice Vance, with new and very catchy songs; George Wilson, Toto and Macart's monkeys were also in the programme.

PROCTOR'S FIFTY-EIGHTH STREET. — Mrs. Stuart Robson was a special feature, presenting Edmund Day's comedietta, The Saving of Mrs. Shaw. The plot concerns Mrs. Shaw, a young married woman of a poetic nature, who, imagining that her husband cares more for Wall Street than he does for her, makes an engagement to meet a former admirer at a hotel. A friend of Mr. Shaw warns him of the meeting, and he hurries to the place with the intention of killing them both. Meanwhile Bertha Freeland, an actress, also hears of the matter and comes to the hotel to try to save Mrs. Shaw from the impending scandal. She hides Mrs. Shaw in an adjoining room and awaits the coming of the husband. He arrives, thoroughly angry, and some warm words follow until Bertha tells him that she had written the note to him because she loved him and wanted to be alone with him. He doesn't care to remain, but she pleads until he consents to take a few drinks. Then she sings and plays for him, every now and then falling into his arms. Meanwhile Mrs. Shaw is watching them through the curtains, and when she sees them kissing becomes jealous and imagines that Bertha is really trying to win her husband's affections. She comes from her hiding place, when mutual explanations smooth matters over.

Mrs. Robson was well fitted with her role as the actress, and her work was eminently pleasing. She was ably assisted by Ralph Lewis, Florence B. Hosmfall, and Juliette Farish. Wheelock's U. S. Indian Band, of thirty real Indians, dressed in native costume, made its first appearance in vaudeville, and was given a rousing reception. The musicians played well, and their selections were vociferously encored. Fred Bailey, formerly of Bailey and Madison, and Ralph Austin, formerly of the Tossing Austins, a new team, made their first appearance in New York as partners. The work of both performers is well known, and it is needless to say that their combined talents go to make up an act that is full of dash and ginger. There is something doing in the comedy line all the time they are on the stage, and their success was most emphatic. William Gould and Valeska Surrat, Clarice Vance, with her new songs cleverly rendered; the funny Casino Comedy Four, Hathaway and Walton, V. P. Woodward, Ephraim Thompson's elephants (second week) and the pictures helped to make the entertainment a success.

PASTOR'S.—Seeley and West headed the bill and scored a hit in their musical comedy act. J. A. Murphy and Eloise Willard appeared for the first time here in a new act by Mr. Murphy called, The Phrenologist. The scene is laid in a phrenologist's office, and Mr. Murphy pretended to be a bump-examiner with great success. Miss Willard was the customer who wished to have the benefit of his advice, and the result was a series of side-splitting lines that kept the house in a gale of laughter from the beginning to the end of the new act, which is one of the best Mr. Murphy has ever turned out. He introduced several new bits of business that are funny in the extreme. Miss Willard wore a new gown that was even more elaborate and tasteful than any she has shown heretofore. Taken altogether, The Phrenologist made one of the hits of the season. Of course Mr. Murphy introduced one of his famous "definitions." This time he defines radium, and does it in a circumlocutory manner that shows great ingenuity. Couture and Gillette scored with their funny acrobatic antics. Herr Saona's impersonations were well received. J. Edward Pierce and Marie Roslyn made their first appearance here in several years and repeated former successes with their fine singing specialty. Both have excellent voices and their selections are admirably chosen. Martin and Quigg were immensely funny in their rough-and-ready Irish specialty. Inness and Ryan had a good line of conversational humor and their jests won many a hearty laugh. Miss Ryan displayed two new gowns that are fine specimens of the dressmaker's art, and caused much comment. The Carvers did a fair lasso-throwing act, and the Pryors, Ward Brothers, Madell and Corbley, Frank Le Dent, John and Mamie Conroy, and the vitagraph helped to entertain.

HAMMERSTEIN'S VICTORIA.—Roy Knabenshue, the celebrated aeronaut, who is the only man who has made a successful trip in an airship over New York city, is now reaping the reward of the notoriety gained by him in his exploit. He was the headliner of the bill here last week and gave a most interesting and instructive performance. When the curtain rose he was seen seated in a small duplicate of his airship, evidently made for stage use. In a modest, unassuming way that showed how unused he is to talking in public he explained the construction and method of working the machine. Later on a screen was lowered, on which was thrown a moving picture of an ascent made by the speaker in Chicago. The picture was a fine one, and Mr. Knabenshue made explanatory remarks as it was shown. Another novelty was the first appearance here of the International Female Wrestlers, six young women who engaged in wrestling contests of a more or less diverting nature. The Elinore Sisters made the laughing hit of the bill, with John C. Rice and Sally Cohen, and Edward Blondell and company close seconds. Charles F. Semon was as funny as ever, and Stuart, the Male Patti, scored a tremendous hit. Marcel's Art Studies, John and Bertha Gleason, splendidly costumed and more expert with their feet than ever before, assisted by Fred Houlihan, Zimmer the juggler, and the pictures made up a bill that could not fail to please.

KEITH'S UNION SQUARE.—Hal Davis and Inez Macauley, assisted by Lawrence Finch and William F. Powell, headed the bill in Edmund Day's thrilling little play, Pals, scoring a pronounced hit. Merian's dogs in their funny pantomime brought down the house. James Thornton had some new material and finished with a pleasing medley, introducing several of his song hits of the past, beginning with "The Irish Jubilee" and winding up with "Sweet Sixteen." He was in good voice and found favor. Harry Le Clair was well to the fore with his fine specialty and was roundly applauded. Vera King scored with songs and stories well done. Others who offered good acts were Campbell and Johnson, Kelly and Kent, Ben Johnson, Bruce and Daigneau, the Maginleys, the Gregsons, Bean and Hamilton, and McGloin and Smith. The pictures were shown as usual.

PROCTOR'S TWENTY-THIRD STREET.—Lillian Russell's second week was nearly as successful as her first, and the house was filled at almost every performance. She sang "Come Down, My Evening Star," and other songs, and was liberally applauded. A new act from England, called Motoring, was presented by a quartet of "comedians" whose names do not appear on the programme. The act is built around the adventures of a man who is making a journey in an automobile, and who is annoyed by passersby as he is trying to repair the machine. The same idea was worked out in much better shape at Weber and Fields' some years ago, and the attempts at humor on the part of the English performers who appear in this act seemed very tame by comparison. Dolan and Lenharr won plenty of laughs in their latest skit, A Bit of Travesty. Billy S. Clifford danced very nimbly, but his jests fell flat, on account of the lack of unction displayed by Mr. Clifford. Fields and Ward, Mills and Morris, the Brothers Lloyd in their remarkable tight-rope act, Deltorelli and Gilsando, the Golden Gate Quintette, and the pictures all helped to pass the time pleasantly.

HURTIG AND SEAMON'S.—Olive May and John W. Albaugh scored a success in their diverting sketch. Edward Clark and his Runaway Widows were seen for the first time in New York, and introduced a bright, lively specialty that won the fancy of the audience from the start. Mr. Clark is a very effervescent young comedian who believes in keeping things moving while he is on the stage, and he has arranged a specialty that should do much to enhance his reputation. The Young American Quintette, Coleman's dogs and cats, Alf Grant, assisted by Ethel Hoag, the Juggling MacBans, Brown, Harris and Brown, McBride and Coakley, and the Misses Delmore all shared in the applause of large audiences.

ALHAMBRA.—Herbert Keicey and Effie Shannon headed a fine bill, presenting A String of Pearls. Others who gave entire satisfaction were Emma Carus, Ed F. Reynard, Empire City Quartette, Mason-Keeler company, Peschkoff Troupe, Mabel Adams, the Castaneas, and Johnson and Wells. Business continues very large at this house, which has become firmly established in the affections of the Harlemites.

HIPPODROME.—A Yankee Circus on Mars, and The Raiders continued to attract thousands. Fine work was done by the Kaufmann troupe of women cyclists, Marcelline, Barlow and Powers' elephants, the Cottrells, Four Milanis, three Castrillions, Lucania Trio, Theresa Renz, the Clarkonians, and Chinko.

The Burlesque Houses.

DEWEY.—Al Reeves' Beauty Show made its first appearance this season in New York and the company was given a cordial greeting. In addition to Reeves there are the Destelle Sisters, New York Newsboys' Quintette, and the Nelson-Farnum Troupe, all of whom do pleasing specialties. The Chadwick Trial and Whirl-I-Fun are the burlesques, in which the entire organization appears. This week, World Beaters.

GOTHAM.—The High Rollers gave a pleasing entertainment to audiences that tested the capacity of the house at almost every performance. Dr. Osler's Chloroform Institute and the German Specialators are the travesties. This week, Fred Irwin's Big Show.

CIRCLE.—The Golden Crook company, including Inman, Wakefield and company, Ed Morton, a clever coon shouter; Mureal, and the Brothers Buch, drew fair business. Maryland Tyson and her Baby Girls made a hit. This week, Dainty Duchess.

LONDON.—Miner's Americans entertained good audiences. Specialties were given by the Four Stewart Sisters, Joe Goodman, Fisher and Clark, and others. This week, Miss New York, Jr.

MINER'S BOWERY.—Reilly and Wood's Big Show proved a good drawing card and hits were made by Pat Reilly, Kennedy and Evans, and the Revere Sisters. This week, Bohemian Burlesquers.

MINER'S EIGHTH AVENUE.—The Avenue Girls, including Olga Orloff, Adams and Drew, and Herbert Brooks, pleased the West Siders. This week, Reilly and Wood's Big Show.

VAUDEVILLE NOTES FROM LONDON

The Lyceum was reopened Sept. 25, under the management of Mrs. Thomas Barrasford, with a splendid ballet called Excelsior, elaborately produced, and a vaudeville bill made up of many popular artists.

The legitimate and vaudeville managers are still at loggerheads over the sketch question, and it is likely that the matter will keep the courts busy for some time to come.

The Indian spectacle called The Redskins, which was so successful at the Hippodrome last season, has been revived at the same house. It is picturesque in the extreme and is causing much favorable comment.

During the Royal visit to India a splendid vaudeville carnival will be held, for which the following have been engaged: Hanegan's cycle polo team, Melvern's marionettes, Newling Major, Culpitt and company, Will Fredo, Lizzie Primmer, Madame Brinsmead, Orpha Paris, the Rag Pickers, the Viennese Ladies' Orchestra, a complete ballet, and twenty-four illusions in the way of side shows.

Harry Rickards, who has been in London for several weeks, booking the highest-salaried acts for his Australian theatres, sailed for home Sept. 29. His liberal terms proved irresistible to any number of the best known European headliners, and in due time the people of Australia will have opportunities of seeing the best the vaudeville market affords.

Marie Loftus recently produced at the Empire, Nottingham, her new monologue in two scenes, called Singers, Past and Present, written expressly for her by John P. Harrington and George Le Brunn. Special scenery and effects were used.

Grace Cameron, Ferguson and Mack and Winifred Stewart were among the recent departures for Johannesburg and Cape Town, under contract to the Messrs. Hyman.

Lord George Sanger, the famous circus man, who claims to have had the longest and most successful career of any man who ever embarked in the circus business, has decided to retire, as he is in his seventy-eighth year and wishes to enjoy the rest of his life in a quiet way. His entire outfit, including 230 horses and ponies, sixty wagons, a number of valuable animals and other appurtenances of his circus, will be sold at the end of the present season to the highest bidder. His other properties, including a theatre, a hotel, several shops, and his magnificent home at Ramsgate, will also be sold.

The Hippodrome, Margate, formerly called the Grand Theatre, was opened a few days ago under the management of Walter De Frece (husband of Vesta Tilley) and Frederick M. Mouillot.

Lil Hawthorne was surprised and delighted recently by a visit from her father and mother and her sister Lola, who came over from New York to spend a few weeks seeing the sights of London.

Burke, Moller and Teller have made a very conspicuous success at the Oxford, in The Professor and His Pupils.

One of the song hits of the season is called "A Big Ship is Waiting." It is being sung by Jessie Preston.

AN AMBITIOUS DRAMATIST.

Perkins Fisher has forwarded to THE MIRROR a most extraordinary letter, written by a would-be playwright, that he received recently while playing an engagement in Chicago. It was postmarked Washington, D. C., and runs as follows:

"Mr. Perkins Fisher, Haymarket Theatre, chargo, Ill. Dear Sir I Have a very interesting dramma—it is called the sad sothern home it is on the same grounds of old kentucky a little tearfull as well as amusing The CHaracters are as I will describe them first is the father mother peeter anabor son the villlian miss Nill mrs wells mr Warn the Indian theberro the collard fokes thento theseen of sorrow this is the seenand characters the secent act shall be a love act and dancing by the collard fokes which shall make it very affective the third act is a weeding seen possing for atabelo which makes it very affectife thena trip to new York on businesschild stolen a banna boy comic detective Smith Wacker snow seen laddie found it in Villinous doctor child returning to that sad sothern home forth act collard fokes delight arrival mother in law wife father andbaby bes an nurse dinning in again in thair sothern mrs Warn reason returns irosh woman crys villinous villion poisoninghimself the End."

PAPINTA GOING TO AFRICA.

Papinta, the dancer, and her brother, George W. Hippie, will sail for Europe Oct. 21 on their way to Johannesburg, South Africa, where Papinta will open Nov. 27 for a long engagement. They will return about March 17, 1906. Twenty weeks booked on this side were postponed by American managers in order to allow the dancer to take this trip, which is partly for recreation, as Papinta feels the need of a rest and has decided that a long sea voyage will do her more good than anything else.

MARSHALL IN DENMARK.

COPENHAGEN, Sept. 28.

The world famous Summer resort, Tivoli, closed its doors last week and the pleasure loving inhabitants of this lively city are once more confined to indoor amusement. It seems almost incredible that a city the size of Copenhagen could support such a magnificent pleasure park, but statistics show that on many occasions the number of visitors reached the high mark of 25,000, thus realising from the admission alone, at 15 cents per head, the sum of $3,750 per night. However, the real money is spent at the different sideshows and cafes, as the Danish believe in enjoying themselves while they are at it. The buildings, lakes and principal trees are outlined with different colored lights, and while in brightness they cannot compare with Luna Park or Dreamland, they have a most enchanting effect, and for the time being one could imagine that Fairyland is a reality. For free amusement there is a large theatre, in which a capable company of artists produce a repertoire of pantomime. A grand orchestra, with Danish and foreign soloists, also helps to keep one in good spirits. Semi-weekly a display of fireworks is announced as a special attraction, and it has the desired effect of drawing business. Now that Summer is over the theatres are doing banner business. The Scala, with its strong programme, is packed nightly. The three American acts on the bill, Potter and Hartwell, the Florence Sisters, and Marshall the Mystic have become favorites with the Scala audiences. The Circus Variety opened Sept. 16 with a vaudeville entertainment. The American military act, Our Boys in Blue, is the feature for six weeks. This is a good act and has caught on. There was another act which caught my eye, not because it was good nor extremely bad, but one of the closest copies I ever saw of an act. The victim in this case is our English friend Tom Hearn, who is also well known in America. The pirate calls himself Tom Hoc. (It should be spelled with a "g.") He has copied the act of the above named artist to the best of his ability, using the entire paraphernalia, stage setting and trick for trick done in the original act. Of course there is a difference, and that is that the originator is funny. This only recalls a similar case of a thief who watched Herbert Lloyd's act at Prague last season for two consecutive weeks. He became very friendly with Lloyd and told him that he liked comedy juggling. But little did Lloyd expect that this fellow was after his stuff. However, to my amazement, I recently saw a postal card addressed to a manager with six poses of Lloyd's comedy work. Not being satisfied with stealing the entire act and poses, he also has the audacity to use the similar sounding name of Herbert Huil and bills himself as an American. W. C. Fields is copied by a boy who calls himself O. C. Shields, another "American" who cannot speak English. I received a letter from a friend in London last week. He saw an act billed as "Marcell, the Mystic Juggler." I know where he got the name from. I was glad to hear that the style of his act differs from mine, so the managers and agents can't be mislead. The other day Potter, of Potter and Hartwell, happened to be at a manager's office just as a letter came in from Price and Revost, "the great American eccentrics" (copy of Rice and Prevost), and he was about to book them on their reputation. As luck would have it he turned to Potter with the customary question, "Do you know this act?" "Do I know Rice and Prevost? Yes, I know them well. They do a great act. Where did they write from?" "From Berlin," was the answer. "There must be some mistake," retorted Potter, "for Rice and Prevost are in America at present." The overconfident manager then showed the letter to Potter, who quickly recognised the situation and convinced the manager that these were copyists. Naturally the act was not booked. Other similar cases have come to my notice since I have been on this continent, but the above will be sufficient to prove that there is little or no protection for an original act in this country. In some cases they have the nerve to tell you that they are going to do certain tricks of your act, for they don't think it wrong. Then they wonder why an American act can come over here and command a big salary. They don't give it a thought that originality is to be paid for, and a wise manager knows that this is the best investment. Were it not for the American acts coming to this side the directors would within a few years find it most difficult to select the necessary variety of non-conflicting acts for their programmes. With this I don't wish to impress your readers that all European artists are copyists; on the contrary, some of the best and most original performers hail from this side, but there are many who think it easier to do something they have seen successfully introduced by the originator. If they had the necessary amount of brains they would know that the worst original is worth more than the best imitation, and they can never expect to get a good salary for stolen goods. An up-to-date artist travels through this world with open eyes, and from the numerous comical and entertaining episodes noticed in our daily life the intelligent eye of the wideawake artist is induced to new ideas for improvement of his act. For instance, the modern humorist gets the material for his monologue from seeing and reading. The dumb acts have the same opportunity if they keep their eyes open and consider everything they see with the object of creating something to entertain the public. That leads to the production of stage novelties. Remember that there is no limit and if you think that there is nothing new under the sun think over your daily vision at night, when you are quiet and settled. It also happens very often that people dream of new ideas for their acts. At any rate, be original and get the salary honestly.

MARSHALL, THE MYSTIC.

THEIR SALARIES HAVE GONE UP.

"It's funny what a difference just a few years make," said Homer B. Mason, a few days ago, in speaking of the changes that have occurred during the past few seasons. "I was a member of the Beaux and Belles Octette in 1901, and when I heard the other day that Charles Goulding thought of reviving the act with the original members I began to do a little figuring. Here are the names of the members of the Octette with their salaries in 1901: Goldie Mohr, $25; Daisy Beasley, $25; Marguerite Keeler, $25; Eleanor Burns, $25; Jack Mason, $20; Charles Goulding, $20; James Gilroy, $20; Homer B. Mason, $20. The total salary list was $180. Now for the difference: Goldie Mohr has been offered $1800 a week in vaudeville; Daisy Beasley starred last season in The Mocking Bird, getting $200 a week; Miss Keeler and I have no trouble in getting $350 a week; Jack Mason is with Gus Hill at $75; Goulding is now manager of the Majestic Theatre in Philadelphia at $50; and Gilroy is with a big advertising company, receiving $100. Miss Burns is married, and there is no way of telling what she might demand. Without her the salary list would foot up $2,575, so it would scarcely pay Mr. Goulding to carry out his plan, even if he could secure a substitute for Miss Burns at a small figure. The men who were interested in the Beaux and Belles four years ago were Sam S. Shubert, Mark Luescher and H. T. MacConnell. Shubert is dead, but the salaries of the other two managers would add quite a tidy sum to the figures I have mentioned. I think that even F. F. Proctor or Oscar Hammerstein would hesitate before signing a contract for a revival of this kind."

WILDER'S LATEST.

Marshall P. Wilder's latest thing in the way of advertising is a unique little booklet gotten up like *The Philistine* and printed at Elbert Hubbard's place in East Aurora, N. Y. It contains an article about Wilder, written by Hubbard, and is a most interesting and artistic pamphlet. Accompanying the booklet is a poem dedicated to Wilder, written by James Barton Adams, and gotten up in the best form known to the printer's art. It is done on French parchment, and was also gotten out by the Roycrofters.

VAUDEVILLE. | VAUDEVILLE.

B. F. KEITH'S THEATRES and VAUDEVILLE BOOKING CIRCUIT

Keith's Theatre,	Boston, Mass.	Keeney's Maryland Theatre,	Baltimore, Md.
Keith's Bijou Theatre,	Boston, Mass.	Shea's Garden Theatre,	Buffalo, N. Y.
Keith's Theatre,	Providence, R. I.	Shea's Theatre,	Toronto, Can.
Keith's Theatre,	Pawtucket, R. I.	Moore's Theatre,	Rochester, N. Y.
Keith's Theatre,	New York City.	Temple Theatre,	Detroit, Mich.
Keith's New Theatre,	Philadelphia, Pa.	Moore's Theatre,	Portland, Me.
Keith's Prospect Theatre,	Cleveland, O.	Park Theatre,	Worcester, Mass.
Keith's Royal Princess Theatre,	London, Eng.	Grand Opera House,	Syracuse, N. Y.
Harry Davis's Grand Opera House,	Pittsburg, Pa.	Grand Opera House,	Youngstown, O.
Chase's Theatre,	Washington, D. C.		

Performers will benefit themselves by keeping this office informed of their route and open time.

B. F. Keith's Booking Offices, St. James Building.

S. K. HODGDON, Booking Manager. Rooms 823 to 828 St. James Building, NEW YORK CITY.

THE MUSICAL LAUGH MAKERS.

FRED ECKHOFF AND GORDON ANNA

In Twenty-four Minutes of Solid Laughs and Applause.

Away from all others—real music and Clean comedy. Address WM. MORRIS.

GREENE and WERNER

"BABES OF THE JUNGLE."

Poli Circuit until November 20, then Hammerstein's Victoria. Europe next season. Booked solid in America this season.

MADDOX AND MELVIN

Presenting "AT THE STATION"

with SPECIAL SCENERY.

Originality,—Life,—Novelty,—Action,—Cleverness.

See WM. MORRIS or B. A. MYERS.

Stuart Barnes

Direction GEO. HOMANS.

EDMUND DAY

"In a 20-minute skit of Arizona life entitled 'The Sheriff,' Mr. Day has realized more Arizona than did Augustus Thomas in a long play of that name—and I am reckoning Mr. Thomas as one of the few truly American dramatists. If Day doesn't wax too fat, Vaudeville will yet have its Kipling."—ASHTON STEVENS, *San Francisco Examiner*.

Anti-fat agents please write.

BERT LESLIE AND DAILEY ROB.

BOOKED SOLID.

WM. MORRIS.

JACK OF TWO TRADES AND MASTER OF BOTH.

LORRETT

THE DANCING JUGGLER

Vaudeville Feature Bennett-Moulton Co. Oct. 16-21, Northampton, Mass.

FRED NIBLO

"The American Humorist"

FOOTLIGHT FABLES, No. 1.—Once upon a time a Lobster thought he could Run a Melodrama but when he went to the Big King for a route they Crabbed him.

MORAL.—Don't be a Lobster.

GREAT LePAGES

Novelty Jumping Specialty. A COLLEGE BOY'S DEN. Big Success.

"The Great LePages have a neat and refined exhibition of barrel jumping, high kicking by a timber young fellow and some marvelous jumping feats. The act is one of the best from a novelty standpoint Manager Poli has ever brought to this city."—*New Haven Palladium, Oct. 10, 1905.*

Week Oct. 16, Sheedy's, Fall River, Mass. Open on Keith Circuit, Oct. 23, N. Y. City.

Permanent address, 120 French St., Buffalo, N. Y. WM. MORRIS, Agent.

The Sensation of Vaudeville.

CHAS. GUYER AND O'NEIL NELLIE

Booked solid till June, 1906.

Hennings, Lewis AND Hennings

"Keep a cozy corner in your bookings for us."

Management GUS HILL, BOB MANCHESTER.

RICE AND PREVOST

"Bumpity Bumps"

Three seasons Hammerstein's Roof. Re-engaged next season. Booked solid two years ahead.

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VAUDEVILLE. | VAUDEVILLE.

HOWARD THURSTON

World's Master Magician. En tour the world.

Has originated and invented more successful illusions than any living magician.

Opened and playing to biggest business of any magician that ever appeared in Australia.

W. C. FIELDS

SHERLOCK BAFFLES

"Ham Tree Company," New York Theatre.

Mr. and Mrs. Gene Hughes

Playing the West.

207 WEST 87TH ST., NEW YORK CITY

JOHN W. WORLD AND KINGSTON MINDELL

With B. C. Whitney's

PIFF! PAFF! POUFF! CO.

"Swells from the Pacific."

KELLY AND VIOLETTE

Ultra Fashion Plates

Booked solid until June, 1906.

JAMES E. McCOY AND MISS BESSIE JACKSON

SPECIAL VAUDEVILLE FEATURE

DEN'S DEN. Van Dyke and Eaton (Ollie Eaton) Co. F. MACK, Manager.

Under the Management of HENRY W. SAVAGE.

JAMES E. ROME AND MARGUERITE FERGUSON

Francios (Eccentric Frenchman) and Sidonie (French Maid).

"PRINCE OF PILSEN" en route.

JOE, MYRA, BUSTER and JINGLES KEATON

Keith's, Boston, this week.

Hathaway's, New Bedford, to follow.

Little BUSTER, just turned TEN,
King of all the little MEN,
Together with his MA and DAD
Making many a poor heart GLAD,
With Mimicry, Song and Antics clever.
May your success go on *forever!*

(GEORGE MONROE.)

A FEATURE ON THE KEITH CIRCUIT.

BAKER AND LYNN

Presenting THE ELECTRIC BOY

By CHARLES HORWITZ.

Time all filled till we sail, November 4. Address WM. MORRIS.

The Village Choir.

(The Misses HART, BUTLER and Messrs. THRASHER and WARE.)

This week, Keith's Union Square, New York.

Address WM. JOSH DALY, care WM. MORRIS. Booked solid until May.

ARTISTIC ALWAYS!

Pierce and Maizee

"THAT SWELL DRESSED ACT." TIME ALL FILLED.

October 22—Orpheum, Minneapolis. October 29—Orpheum, Denver.

SID BAXTER

Aerial 'Cyclist, Assisted by Beatrice Southwick.

Picture in your mind's eye a man going through the frame of a bicycle on a slack wire. I am the originator and the only man in the world accomplishing the feat.

A season's sensation—new and original. Address MIRROR.

RICHARD BARRY and VIRGINIA JOHNSON

Offer their latest travesty

HELD FOR RANSOM.

Now booking for next season.

Address J. K. BURK, WILLIAM MORRIS.

EMMA FRANCIS

And the ARABIAN WHIRLWINDS

Introducing her original idea.

In vaudeville all next season under direction M. S. BENTHAM.

CHARLES HORWITZ

Author of the best one-act plays playing the best theatres. Have you seen his latest? "The Old Love," "A Temporary Husband," "The King of the Coffee Fiends," and many other late hits, besides those perennial successes, "The Two Senators," "A Horse on Hogan," "Mrs. Murphy's Second Husband," "A Strange Boy," "A Matrimonial Substitute," "The Electric Boy," "A Medical Discovery," etc., etc. For terms on Plays, Sketches, Monologues, address CHARLES HORWITZ, 34 E. 21st St., New York.

Care JOSEPH W. STERN & CO.

EXCITEMENT IN LOS ANGELES.

Barnum and Bailey's Circus has never been West of Denver before this season, and the people of Los Angeles expressed their appreciation of the visit by smashing in the big plate glass window of a drug store where the tickets were put on sale in their enthusiasm and eagerness to possess themselves of the bits of pasteboard that admitted them to the circus. The police had to interfere and the streets ran fragrant with perfume and violet water, many bottles of which were broken in the rush for seats.

SILVER WEDDING ANNIVERSARY.

Mr. and Mrs. Phil W. Peters celebrated their silver wedding anniversary on Oct. 5 and the occasion was properly celebrated by the members of the His Highness the Bey company, with which Mr. Peters is principal comedian. They received a number of beautiful presents, including a silver tea set and tray, from the principals, whose names were engraved upon the tray; a set of solid silver spoons from the members of the chorus, a set of oyster forks from the Wilson Sisters, a silver water set from the management, one hundred silver dollars and a handsome jewel case. Mr. and Mrs. Peters were warmly congratulated by every member of the company and received a number of telegrams from all parts of the country.

ANIMAL QUEENS ARRIVE.

Two famous animal trainers who are booked to appear at the Hippodrome arrived in New York last week. They are Madame Claire Heliot, who has a large troupe of lions, and Miss Marquis, who is a famous horse trainer. Both acts were booked by Frederic Thompson during his recent European tour and they are expected to create sensations.

VAUDEVILLE IN BROOKLYN.

At the Orpheum last week the bill included The Girl in the Clouds, Mary Norman, Shean and Warren, Chris, Bruno and Mabel Russell, Mayme Remington and Buster Brownies, Sidney Grant, Foster and Foster, and Three Yoscarys. This week Harry Houdini is the headliner, with Emmett Corrigan and company in The Card Party as the extra feature. Others are John Hyams and Leila McIntyre, Charles H. Burke, Grace La Rue and company, Macart's dogs and monkeys, George Wilson and To-To.

At Hyde and Behman's last week were Frank D. Bryan and American Girls in a big feature act, John T. Kelly and company in Senator McPhee, Edwin Keough and company, Rice and Cady, Henry and Alice Taylor, Charles M. Ernest, Dolla Troupe, and Besnah and Miller. This week Roy Knabenshue and his air ship is the interesting headliner. Frank D. Bryan and company are held over as the extra feature, others being Piccolo Midgets, Press Eldridge, Canfield and Carlton, Doherty Sisters, Alf Holt, Goolman's dogs and cats, and Brandon and Wiley.

The Amphion had many interesting features last week, including Katie Barry, Frank E. Pillis and his horse Povaro, Waterbury Brothers and Tenny, Keno, Walsh and Melrose, Doherty Sisters, Matthews and Ashley, Ward and Curran, and Brandon and Wiley. This week John T. Kelly and company in Senator McPhee, Elinore Sisters, Rice and Cady, Tony Wilson and Heloise, Juggling McBans, Josephine Gassman, Mademoiselle Amoros, and Les Mas Andors.

At the Gotham last week were Valerie Bergere and company, J. K. Murray and Clara Lane, Fields and Wooley, Ellis Musical Four, Jerome and Morrison, Rapoli, John F. Clark, and Barr and Evans. This week Alice Davenport and company, Edgar Allen and company, Caprice, Lynn and Fay, Besnah and Miller, Nate Leipsig, and Waldorf and Mendez.

Thomas O. Seabrooke and Jeanette Lowry headed the bill at Keeney's last week. Others were Flossie Crane, Charles Wayne and Incubator Girls, Cole's dog, Tascott, Major Doyle, Princeton Sisters, and McGrath Brothers. This week Valerie Bergere and company, Annie and Jennie Yeamans, Frank B. Head and Marion Nellson, Golden Gate Quintette, and Dorsch and Russell.

GEORGE TERWILLIGER.

VAUDEVILLE JOTTINGS.

Humes and Lewis, the comedy acrobats, since closing with The Midnight Flyer, have been playing dates and are booked to Feb. 18, including the Kohl and Castle and Hopkins circuits. They will do away with the tramp make-up and introduce a neat "kid."

Jessica Cree was seated in the audience at Shea's Theatre, Buffalo, at the matinee on Oct. 11, when she was surprised by the resident manager, who asked her if she would go on to replace May Belfort, who was taken suddenly ill. Miss Cree agreed, went home at once, and in less than half an hour was back at the theatre dressed and ready to do her specialty. She went on without a rehearsal and was given a cordial reception, winning three recalls. She will play the Shea houses later in the season.

Poli's new theatre in Worcester, Mass., had a very auspicious opening, the receipts being over $3,000, with many turned away.

The largest theatre party in the history of this country was given at the Hippodrome Oct. 10, when two thousand members of the Bottlers' and Manufacturers' Association attended the performance.

L. M. Crawford, proprietor of the Gaiety Theatre, St. Louis, is negotiating for a lease of the O'Brien Opera House, Birmingham, Ala.

Laura Townsend and Madge Wade of the Hippodrome chorus were injured one evening last week during the performance. Miss Townsend tripped and fell, dragging Miss Wade with her. Miss Townsend's right wrist was broken and Miss Wade suffered from severe bruises.

Edwin Mordaunt, Grace Atwell and Julia Calhoun tried a new sketch called Miss Mary at Keith's last week.

Adelaide Herrmann is under contract to play an engagement in New York at a Broadway theatre during the holiday season. Madame Herrmann will then present for the first time in this city several novel sensational magical illusions of her own invention. She will be assisted by a company of fourteen people, including the Four American Trumpeters and Abi Strange in illustrated scenes from Ben Hur.

Harry Corson Clarke has made a substantial success in vaudeville. His sketch, Strategy, is a winner, and having tried out another sketch, entitled Tomkins, Mr. Clarke is well equipped with material. His season is booked solid until May in the West and South. Margaret Dale Owen has made an excellent impression in both sketches.

Billy Beard closed with West's Minstrels Oct. 1 at Ogdensburg, N. Y., and joined Haverly's Minstrels Oct. 10 at Quincy, Ill., to do principal end opposite Fred Russell.

Katherine Willard tried another new sketch at Keith's Union Square Theatre on Friday afternoon last. It is called On the Rio Grande, and was written by Lawrence Barbour. It is a stirring little play, full of heart interest, and affords Miss Willard a fine opportunity in the delineation of a half-breed Mexican girl. She was superb all the way through and the curtain had to be raised several times at the finish of the play. Aubrey Beattie was virile and convincing as the hero and also played an old man very cleverly.

Vincent Clark Sully, the infant member of the Sully Family, was presented with a beautiful diamond ring by Cameron and Toledo while the Sullys were playing an engagement at St. Thomas, Canada. This is the second of its kind for Baby Sully, the first being presented at his baptism by his godfather, John F. Clark, the comedian.

Joseph Hart and Carrie De Mar have returned to vaudeville. They made their reappearance yesterday at Poli's Bijou, New Haven, in a sketch called The Other Fellow. Later on they will play the Proctor Circuit.

A slight panic was caused on Sunday evening at the Irving Concert Hall, 214 Broome Street, by a false alarm of fire.

Maude Courtney, who sings the old songs and who has been in England for several years, sailed for South Africa on Saturday last to play at Johannesburg and Cape Town.

Will M. Cressy and Blanche Dayne were at Keith's Providence last week, and followed the Three Keatons, Sisters and Brothers Ford, Kara's Mimic Dog, Salerno, and the Military Octette, and in spite of this competition made their usual success in Town Hall To-night.

Max Rosenberg has brought suit against J. R. Wheelock, leader of Wheelock's United States Indian Band, for $400 salary and expenses he claims is due him as business-manager. The case will come up in the Eighth District Court Oct. 25.

Walt. M. Leslie, business-manager of the Al G. Field Greater Minstrels, was the first agent to enter New Orleans this season. Mr. Leslie decided that he would go in and fill his date regardless of quarantines, and he did. The Field Minstrels are playing to the largest receipts in the history of the organization.

Mabel Barrison and May De Sousa are reported to have gone to Europe to enter vaudeville.

Blanche Chesebrough Scott has recovered from her recent illness and will again appear at Keeney's Theatre to play out her original contract.

The Human Sky Rocket, in which a cyclist rides down a long incline and is thrown to a trapeze several feet above the ground, was one of the novel features shown at the Physical Culture Exhibition at Madison Square Garden last week. The device was patented Aug. 1, and will be used as a big outdoor attraction.

William Knox, a Cleveland architect, was in New York last week studying the construction of the Hippodrome, as he has the contract for drawing plans for a similar building in Cleveland that will be erected by a syndicate on the old Union Club site. The technical details of the new building will be looked after by Max Faetkenheuer.

(*For other Vaudeville Jottings see page 17.*)

VAUDEVILLE PERFORMERS' DATES

Performers are requested to send their dates well in advance. Blanks will be furnished on application. The names of performers with combinations are not published on this list.

Abbott, Annie—Trent, Trenton, N. J., 16-21.
Adams, Musical—Bijou, Quincy, Ill., 16-21.
Adams and White—Bijou, Ishpeming, Mich., 16-21.
Adelia, La—Orph., Springfield, O., 16-21.
Adelyn, Bijou—Flom's, Madison, Wis., 16-21.
Adler, Flo—Arcade, Toledo, 15-21, Orph., Kansas City, 22-28.
Agoust Family—Keith's, N. Y., 16-21.
Ahern Brothers—Novelty, Topeka, Kan., 16-21.
Ahearn and Baxter—Utahna, Salt Lake City, 16-21.
Alabama Trio—Haymarket, Chgo., 16-21.
Alacon's Mexican Trio—American, Chgo., 16-21.
Alba, Marie—Grand, Joliet, Ill., 16-21.
Albene and La Brandt—Lyric, Cleveland, 16-21.
Alexanders, The—9th and Arch, Phila., 16-21.
Alexis and Schall—Pastor's, N. Y., 16-21.
Aldo Brothers—Grand, Tacoma, Wash., 16-21.
Alexander, George B.—Columbia, Cincinnati, 16-21.
Allen, Edgar—Gotham, Bklyn., 16-21.
Allen, Phyllis—Columbia, St. Louis, 16-21.
Allen and Dalton—Family, Gloversville, N. Y., 16-21.
Allen, Searl and Violet—Proctor's 23d St., 16-21.
Allieni's Monkey—Orph., Los Angeles, 8-21.
Allison, Mr. and Mrs.—Orph., Omaha, 15-21, Orph., Kansas City, 22-28.
Allisons, Eight—Shea's, Buffalo, 16-21.
Althea, Twins—Keith's, N. Y., 16-21.
Amoros, Mlle.—Amphion, Bklyn., 16-21.
Anderson and Goines—Howard, Boston, 16-21.
Argall, William—Orph., Los Angeles, 8-21.
Arlington Comedy Four—Family, Shamokin, Pa., 16-21.
Armstrong and Holly—Haymarket, Chgo., 16-21.
ASHTON, MARGARET—Pavilion, London, Eng., 9-28, Sheffield, 30-Nov. 4.
Atlantis—Spokane, Wash., 16-21.
Austin, George—Arcade, Toledo, O., 16-21.
Avolos, Musical—Colonial, N. Y., 16-21.
Baader-La Velle Trio—American, Chgo., 16-21.
Baker, Pete—Mohawk, Schenectady, N. Y., 16-21.
Baker and Lynn—Orph., Reading, Pa., 16-21.
Barlows, The—Atlantic Garden, N. Y., 16-21.
Barnes, Stuart—Proctor's 125th Street, 16-21.
Barnes and Washburn—Bijou, Appleton, Wis., 16-22.
Baron's Dogs—Keith's, Prov., 16-21.
Barneys, Three—Grand, Marion, Ind., 16-21.
Barrett Sisters—Columbia, St. Louis, 16-21, Majestic, Chgo., 23-28.
Barry, Katie—Proctor's 58th St., 16-21.
Beaumont and Hayward—American, Chgo., 16-21.
Beckwith, Linden—Orph., New Orleans, 16-21.
Bedini and Arthur—Paris, France, 1-31.
Beermans, The—A. and S., Boston, 16-21.
Bedouin Arabs—Columbia, St. Louis, 16-21.
Belfort, May—Shea's, Toronto, 16-21.
Bellclaire Brothers—Hopkins', Memphis, 16-21.
BERGERE, VALERIE—Majestic, Chgo., 23-28.
Bernard, Rhoda—American, Chgo., 16-21.
Bernstein's, The—Bijou, Battle Creek, Mich., 16-21.
Bernac's Circus—Maryland, Balto., 16-21.
Besnah and Miller—Pastor's, N. Y., 23-28.
Bill, Bicycle—Unique, Minneapolis, 16-21.
Birch, John—G. O. H., Pittsburgh, 16-21.
Bissonette and Newman—Fair, Galesburg, Ill., 16-21; Fair, Vittsburg, Ind., 23-28.
Blank, Joseph—Poli's, New Haven, Conn., 16-21.
Blocksom and Burns—G. O. H., Syracuse, N. Y., 16-21.
Blondell, Edward—Colonial, N. Y., 16-21.
Bloom and Cooper—Keith's, Prov., 16-21.
Borani and Nevaro—G. O. H., Syracuse, N. Y., 16-21.
Boldens, The—Howard, Boston, 16-21.
Booker and Corbley—Moore's, Portland, Me., 16-21.
Bordeverry, Colonel—Haymarket, Chgo., 16-21.
Bostwick, Elwood F.—Keith's, Prov., 23-28.
Boy Paderewski—Shea's, Buffalo, 16-21.
Boydell, Sam—9th and Arch, Phila., 16-21.
Brando and Wiley—H. and B., Bklyn., 16-21.
Brazil and Brazil—Colonial, Lawrence, Mass., 16-21.
Bresnah and Miller—Gotham, Bklyn., 16-21.
Bright Brothers—Collins, London, Eng., 22-28, Grand, Henley, 30-Nov. 4.
Brobst Trio—A. and S., Boston, 16-21.
Brown, Tom—Maryland, Balto., 16-21.
Brown, Harry—Bradford, Eng., 16-21, Empire, Birmingham, 23-28.
Brown and Nevaro—Hippodrome, Bristol, Eng., 16-21, Hippodrome, Brighton, 23-28, Palace, Belfast, Ireland, 30-Nov. 4.
Browning and Walley—Orph., 'Frisco., 16-21.
Bruce and Daigneau—Keith's, Prov., 16-21.
BRUNO, CHRIS, AND MABEL RUSSELL—Alhambra, N. Y., 16-21.
Bryan, Frank D.—H. and B., Bklyn., 9-21.
Bryant and Saville—Bennett's, St. Thomas, Can., 16-21.
Burke and Dempsey—Keith's, Prov., 16-21.
Burke and La Rue—Orph., Bklyn., 16-21.
Burke and Urline—Lynn., Mass., 16-21.
Burns, Harry—Grand, Marion, Ind., 16-21.
Burton and Brooks—Empire, Paterson, N. J., 16-21, Olympic, Chgo., 23-28.
Busch Family—Lyceum, 'Frisco, 16-21.
Bush, Frank—Colonial, N. Y., 16-21.
Byers and Hermann—H. and S., N. Y., 16-21.
Cameron, Grace—Empire, Johannesburg, S. A., Oct. 1-Nov. 11, Tivoli, Cape Town, 13-Dec. 23.
Cameron—A. and S., Boston, 16-21.
Cameron and Toledo—Lyric, Cleveland, 16-21.
Camilla and Fona—A. and S., Boston, 16-21.
Campbell and Johnson—Chase's Wash., 16-21.
Canfield and Carleton—H. and B., Bklyn., 16-21.
Caprice—Gotham, Bklyn., 16-21.
Carleton, Al—Moore's, Potrland, Me., 16-21.
Carmen Sisters—Doric, Yonkers, N. Y., 16-21.
Carmencita—Colonial, N. Y., 16-21.
Carlin and Otto—H. and S., N. Y., 16-21.
Carrays, The—Fair, Bellevue, O., 16-21.
Carroll, Mr. and Mrs. Bobby—American, Chgo., 16-21.
Carrolls, The—Atlantic Garden, N. Y., 16-21.
Carrollton and Hodges—Bijou, Duluth, Minn., 16-21.
Carson, Miriam—Columbia, 16-21, Majestic, Chgo., 23-28.
Carter, Robert—Trent, Trenton, N. J., 16-21.
Carter and Waters—Trent, Trenton, N. J., 16-21, Hathaway's, New Bedford, Mass., 23-28.
Cartmell and Harris—Shea's, Toronto, 16-21.
Carver and Pollard—Orph., Kansas City, 16-21, Orph., Omaha, 22-28.
Casad and De Verne—Haymarket, Chgo., 16-21.
Celeste—Victoria, N. Y., 16-21.
Chamberlins, The—Keith's, Phila., 16-21, Keith's, Prov., 23-28.
Champney, Agnes—Family, Shamokin, Pa., 16-21.
Cherry and Bates—Poli's, Springfield, Mass., 16-21.
City Girls—Cook's, Rochester, N. Y., 16-21, Temple, Detroit, 23-28.
Chrystal, Al—Bijou, Calumet, Mich., 16-21.
Clarence Sisters—Bennett's, St. Thomas, Can., 16-21.
Clark and Carew—Shea's, Toronto, 16-21, G. O. H., Pittsburgh, 22-28.
Clark and Florette—Proctor's, Albany, N. Y., 16-21.
Clarke, Harry Corson—Orph., Los Angeles, 8-21.
Clarke, Wilfred—Shea's, Toronto, 16-21, G. O. H., Pittsburgh, Pa., 23-28.
Clarke and Temple—Bijou, Oshkosh, Wis., 16-21, Bijou, Green Bay, 23-28.
Clement, Clay—Keith's, Boston, 16-21.
Clermontos, The—Atlantic Garden, N. Y., 16-21.
Clifford and Burke—Keeney's, Paterson, N. J., 16-21, Trent, Trenton, N. J., 23-28.
Coakley and McBride—Keith's, N. Y., 16-21.
Cogan and Bancroft—Family, Gloversville, N. Y., 22-28.
Cogswell and Franz—Family, Shamokin, Pa., 16-21.
COHAN, JOSEPHINE—Proctor's, Troy, N. Y., 16-21, Colonial, N. Y., 23-28.
Coin's Pantomime Dogs—Proctor's 58th St., 16-21.
Colby Family—Proctor's, Newark, N. J., 16-21, Orph., Utica, N. Y., 23-28.
Cole and Johnson—Olympic, Chgo., 16-21.
Coleman, Al.—Keith's, N. Y., 16-21.
Coleman, Boyd—Linn's, Buffalo, N. Y., 16-21.
Coleman, Grace—9th and Arch, Phila., 16-21.
Collins and Hart—Winter Garten, Berlin, Germany, Oct. 2-Nov. 4, Apollo, Vienna, Austria, 6-Dec. 2.
Colonial Septette—Chase's, Wash., 16-21.
Comar, Frank—West Side, Janesville, Wis., 16-21.
Conway and Leland—Empress and Islington, London, Eng., 16-21, Hastings, 23-28, Blackpool, 30-Nov. 4.
Cook and Sylvia—Pastor's, N. Y., 16-21.
COOKE AND MISS ROTHBERT—Palaise d'ete, Brussels, Belgium, 16-Nov. 23.
Cooper and Robinson—Proctor's 23d St., 16-21.
Coote, Bert—Keith's, Cleveland, 16-21, Shea's, Buffalo, 22-28.
Corbet and Forrester—Huber's, N. Y., 16-21.
Corbley and Burke—Keith's, Boston, 16-21.
Corrigan, Emmett—Orph., Bklyn, 16-21.
Craig, Richy W.—Grand, Butte, Mont., 16-21, Savoy, Tacoma, Wash., 23-28.
Cramer, Joe—9th and Arch, Phila., 16-21.
Crane Brothers—Proctor's, Newark, N. J., 16-21.
CRANE, MR. AND MRS. GARDNER—Shea's, Buffalo, 16-21.
Crawford and Duff—Pickwick, San Diego, Cal., 16-21.
Creo—Poli's, Bridgeport, Conn., 16-21.
CRESSY, WILL M., AND BLANCHE DAYNE—Keith's, N. Y., 16-28.
Cresswell, W. P.—Unique, Minneapolis, 16-21.
Cull and Johnson—Olympic, Chgo., 16-21.
Curtis and May—Atlantic Garden, N. Y., 16-21.
Cushman, Charlie—Haymarket, Chgo., 16-21.
Cushman and St. Clair—Crystal, Detroit, 16-21.
Cuttys, Six—Shea's, Toronto, 16-21, Keith's, Phila., 23-28.
Daly and O'Brien—Orph., Springfield, O., 16-21.
Damm Brothers—Keeney's, Bklyn., 16-21.
Daniels, Walter—Keith's, Prov., 16-21, Keith's, Boston, 23-28.
Darlington, Arline—Arcade, Toledo, O., 16-21.
Darrow, Mr. and Mrs. Stuart—Keith's, Boston, 16-21, Keith's, Prov., 23-28.
Davenport, Alice—Gotham, Bklyn., 16-21.
Davenport, Harry—Chase's, Wash., 16-21.
Davis and Macauley—Keith's, Phila., 16-21.
Davis and Walker—Yonkers, N. Y., 16-21, Middletown, 23-28.
Dawson, Ben—American, Chgo., 16-21.
Dawson and Whitfield—Family, Gloversville, N. Y., 16-21.
DAY, EDMUND—Orph., New Orleans, 16-21.
DAY, GEORGE W.—Proctor's, Albany, N. Y., 16-21, Chase's, Wash., 23-28.
De Hollis and Valora—Lyric, Terre Haute, Ind., 23-28.
De Kock Brothers—Columbia, St. Louis, 16-21.
De Serris, Henriette—Columbia, St. Louis, 23-28.
De Witt, Burns and Torrance—Cook's, Rochester, N. Y., 16-21, Shea's, Buffalo, 23-28.
Deroe—American, Chgo., 16-21.
Delmar and Dexter—Dunlap, Ia., 16-21.
Delmore and Wilson—Family, Mahanoy City, Pa., 16-21.
Delmore and Lee—Proctor's 58th St., 16-21.
Delmore, Misses—Poli's, Bridgeport, Conn., 16-21.
Deveau, Hubert—Bennett's, London, Can., 16-21.
Dervin, J. T.—Novelty, Denver, 16-21.
Devona Sisters—Keith's, Prov., 16-21.
Diamond and Smith—Howard, Boston, 16-21.
Dida—Moore's, Portland, Me., 16-21.
Dida—Hopkins, Louisville, 15-21.
Dill and Ward—Haymarket, Chgo., 16-21.
Dilla and Templeton—Bijou, Ishpeming, Mich., 16-21.
Dimant Trio—Family, Lancaster, Pa., 16-21.
Dixon and Anger—Keith's, Cleveland, 16-21.
Dixon and Holmes—Orph., Los Angeles, 16-29.
Dollar Troupe—Trent, Trenton, N. J., 16-21.
DOHERTY SISTERS—H. and B., Bklyn., 16-21.
Dolan and Lenharr—Proctor's 58th St., 16-21.
Don, Peter—G. O. H., Frederick, Md., 16-21.
Donovan and Arnold—Pastor's, N. Y., 16-21.
Dorothea Sisters—Alhambra, Milwaukee, 16-21.
Dorsch and Russell—Keeney's, Bklyn., 16-21.
Downey, Leslie T.—Novelty, Stockton, Cal., Sept. 18-Oct. 21.
Downey and Willard—Unique, Winnipeg, Can., 16-21.
Doyle, Bessie—Bijou, Dover, N. H., 16-21.
Doyle, Patsy—Lyric, Cleveland, 16-21.
Doyle and Higgins—Olympic, Chgo., 16-21.
Dresden Statuettes—Mohawk, Schenectady, N. Y., 16-21.
Dresser, Louise—Keith's, Prov., 16-21.
Drew, Mr. and Mrs. Sydney—Colonial, N. Y., 16-21.
D's and D's—Star, Hamilton, Can., 16-20.
Dumonds, Les—Crystal Palace, Marseilles, France, 20-Nov. 15.
Duncan, A. O.—G. O. H., Pittsburg, 16-21.
Dudley and Cheslyn—Pastor's, N. Y., 16-21.
Earle and Earle—Coliseum, London, Eng., 1-22.
Eberly, John—Keith's, Boston, 16-21.
Eckoff and Gordon—Proctor's, Troy, N. Y., 16-21.
Edsall and Forbes—Orph., 'Frisco, 16-28.
Eldridge, Press—H. and B., Bklyn., 16-21.
ELINORE SISTERS—Amphion, Bklyn., 16-21, Chase's, Wash., 23-28.
Elliotts, The—9th and Arch, Phila., 16-21.
Ellis-Nowland Trio—Shea's, Buffalo, 16-21.
Elton, Sam—Hansa, Hamburg, Germany, 1-31.
Emmett, Grace—Pastor's, N. Y., 16-21, H. and S., N. Y., 23-28.
Emmy, Mme.—Hopkins, Louisville, 16-21.
Emperors of Music, Four—Orph., Kansas City, 16-21.
Empire City Quartette—Victoria, N. Y., 16-28.
Empire Comedy Four—Empire, Hackney, Eng., 16-21, Empire, Holloway, 23-28, Empire, Newcross, 30-Nov. 4.
Erle and Leo—Family, Mahanoy City, Pa., 16-21.
Esmonde, Mr. and Mrs. Edward—Orph., Denver, 16-21.
Esher Sisters—Crystal, Logansport, O., 16-21.
Estus, Ed—Auditorium, Lynn, Mass., 16-21.
Ethardo, Naomi—Moore's, Portland, Me., 16-21.
Fabio—Dominion, Winnipeg, Can., 16-21.
Fadettes, The—G. O. H., Indianapolis, 16-21.
Fantas, Two—Star, Springfield, Mo., 16-28.
Faust Family—Olympic, Chgo., 16-21.
Felix, Barry and Barry—Hopkins', Louisville, 15-21.
Ferguson and Mack—Empire, Johannesburg, S. A., 16-Nov. 25.
Ferguson and Passmore—Bijou, Marquette, Mich., 16-21.
Fern Comedy Four—Family, Mahanoy City, Pa., 9-14.
Ferry—Orph., New Orleans, 22-28.
Fields and Woolley—Mohawk, Schenectady, N. Y., 16-21.
Fields, Happy Fanny—Sunderland, Eng., 16-21.
Fillmore and Adams—Aberdeen, S. D., 16-21.
First, Barney—Lyceum, Minneapolis, 16-21.
FISHER, MR. AND MRS. PERKINS D.—Orph., New Orleans, 23-28.
Fisher and Johnson—Castel, Bloomington, Ill., 16-21.
Fletcher, Charles Leonard—Haymarket, Chgo., 16-21.
Florence Sisters—Svea, Stockholm, Sweden, 1-23, Palais Ete, Brussels, Belgium, Nov. 1-30.
Fitzgerald and Roma Sisters—Howard, Boston, 16-21.
Fitzgibbon, Morse and Drislane—Pastor's, N. Y., 16-21.
Flynn, Joe—Orph., New Orleans, 16-21.
Forber—Star, Fort Wayne, Ind., 16-21.
Fords, Four—Chase's, Wash., 16-21.
Ford and Wilson—G. O. H., Pittsburgh, 16-21.
Foster and Foster—Alhambra, N. Y., 16-21.
Foster, Ed.—Proctor's, Albany, N. Y., 16-21.
Fox and Summers—Grand, Marion, Ind., 16-21.
Fowler, Bertie—G. O. H., Syracuse, N. Y., 16-21.
Foy and Clark—Temple, Detroit, 16-21.
Francis, Emma—Orph., Kansas City, 16-21.
Fraser Trio—Keith's, Prov., 16-21.
Fredericks, The—Fischer's, Los Angeles, 16-21.
Fredo and Dare, Orph., New Orleans, 16-21.
Frosto and Harvey—Bijou, Battle Creek, Mich., 16-21.
Fuller, Ida—Olympia, Rome, Italy, 16-28.
Furman, Radie—Proctor's, Newark, N. J., 16-21.
Galetti's Monkeys—Arcade, Toledo, O., 16-21.
Gardner, Jack—Shea's, Buffalo, 16-21.
Gardner and Stoddard—Hopkins', Memphis, 9-21, Majestic, Hot Springs, Ark., 23-28.
Gardner, Willie—Proctor's, Troy, N. Y., 16-21.
Gardner Children, Three—Kenosha, Wis., 16-21, Grand, Joliet, Ill., 23-28.
Garnella and Harris—Keith's, Phila., 16-21.
Garrison, Jules and Ella—Maryland, Balto., 16-21.
Gaylord, Bonnie—Majestic, Springfield, Mo., 16-21.
Gassman, Josephine—Amphion, Bklyn., 16-21.
Gavin, Platt and Peaches—Orph., Reading, Pa., 16-21, Orph., Utica, N. Y., 23-28.
Genaro and Theol—Empire, Manchester, Eng., 16-21, Empire, Sheffield, 23-28, Palace, Hull, 30-Nov. 4.
George and Harrington—Family, Mahanoy City, Pa., 16-21.
George, Charlotte—Howard, Boston, 16-21.
Gibson and Nash—Bijou, Racine, Wis., 16-21.
Gerard, Francis—Orph., Omaha, 16-21.
Gillens, Two—Crystal, Kokomo, Ind., 16-21, Crystal, Logansport, O., 22-28.
Gillette's Dogs—Proctor's 23d St., 16-21.
Gillette Sisters—Park, Erie, Pa., 16-21.
Gillihan and Brocco—31st St., Chgo., 16-21.
Gilroy, Haines and Montgomery—Poli's, New Haven, Conn., 16-21.
Girl from Coney Island—Poli's, Springfield, Mass., 16-21.
Girl in the Clouds—Alhambra, N. Y., 16-21.
Girl with the Drum—Mohawk, Schenectady, N. Y., 16-21.
Glose, Augusta—Keith's, Phila., 16-21, Keith's, Prov., 23-28.
Globe of Death—Orph., Kansas City, 16-21.
Golden Gate Quintette—Keeney's, Bklyn, 16-21.
Goleman's Dogs and Cats—H. and B., Bklyn., 16-21.
Goolmans, Musical—Hopkins', Louisville, 16-21, Hopkins', Memphis, 23-28.
Gorman and West—G. O. H., Youngstown, O., 16-21.
Gottlob, Mr. and Mrs.—Mission, 'Frisco, 16-21.
Grannon, Ila—Colonial, N. Y., 16-21, Orph., Bklyn., 23-28.
Grant, Sidney—Alhambra, N. Y., 16-21, Hammerstein's, N. Y., 23-28.
Gray, Ed—Howard, Boston, 16-21.
Green and Werner—Poli Circuit, 2-Nov. 4.
Gregson, Charles and Florence—Keith's, Phila., 16-21.
Guyer and O'Neil—Keith's, Prov., 16-21.
Haines, Frank H.—Geneva, N. Y., 16-21, Corning, 23-28.
Hale, Willis and Frances—Hansa, Hamburg, Germany, 1-30.
Hall, Artie—Proctor's, Albany, N. Y., 16-21.

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Hall and Colburn—Main St., Peoria, Ill., 16-21.
Hamlins, The—Unique, Sheboygan, Wis., 16-21.
Hammond, Mr. and Mrs. Charles—Star, Topeka, Kan., 16-21.
Hanson, Harry—Bijou, Dover, N. H., 16-21.
Hanvey and Doane—Unique, Minneapolis, 16-21.
Harcourt, Daisy—Moore's, Portland, Me., 16-21, Park, Worcester, Mass., 23-28.
Harnish, Mamie—Family, Gloversville, N. Y., 16-21.
Harris, Charles and Edna—Family, Shamokin, Pa., 16-21.
Harris and De Loss—Lyric, Cleveland, 16-21.
Harrison, Lee—Keith's, Boston, 16-21.
Hart and De Marr—Poli's, New Haven, Conn., 16-21, Poli's, Bridgeport, 22-28.
Hathaway's, Belle, Animals—Keith's, Cleveland, 16-21.
Hathaway and Walton—Proctor's 23d St., 16-21.
Hawkins, Lew—Proctor's 58th St., 16-21.
Hawthorne and Burt—Poli's, Bridgeport, Conn., 16-21.
Hayes and Winchell—Pickwick, San Diego, Cal., 16-21.
Hayman and Franklin—Auditorium, Lynn, Mass., 16-21, Poli Circuit, 23-Nov. 18.
Head and Nellson—Keeney's, Bklyn, 16-21.
Hedges and Sons—Flagstaff, Ariz., 16-21.
Heffron, Tom—Unique, Winnipeg, Can., 16-21.
HELENA, EDITH—Edison Bucharest, Roumania, 2-27, Ronacher's, Vienna, Austria, Nov. 1-30.
Hellman—Crystal, Detroit, 16-21.
Hengler Sisters—Columbia, Cincinnati, O., 15-21, Olympic, Chgo., 22-28.
Henny and Steele—Keith's, Phila., 16-21.
Henry, Eugene—G. O. H., Grand Rapids, Mich., 16-21.
Henry, Louise—Poli's, Springfield, Mass., 16-21.
Heras Family—H. and S., N. Y., 16-21.
Herbert's Dogs—Poli's, Springfield, Mass., 16-21.
HERRMAN THE GREAT—Hammerstein's, N. Y., 23-28.
Hewletts, The—Star, Atlanta, Ga., 16-21.
Hill, Murray K.—Columbia, St. Louis, 16-21.
Hilton, Fred—San Francisco, 15-Nov. 4.
Hines and Remington—Columbia, Cincinnati, 16-21, Hopkins', Louisville, 22-28.
Hoch and Elton—Orph., Omaha, 16-21, Orph., Kansas City, 22-28.
Hoey and Lee—Temple, Detroit, 16-21.
Hoey, George—Poli's, Springfield, Mass., 16-21.
Holbrooks, The—Howard, Boston, 16-21.
Holdsworths, The—Keith's, Prov., 16-21, Park, Worcester, Mass., 23-28.
Holmes, Taylor—Keith's, Cleveland, 16-21.
Holt, Alf.—H. and B., Bklyn., 16-21.
Hood, Sam—Grand, Victor, Col., 16-21.
Hosky and Bergere—Chase's, Wash., 16-21.
Houdini, Harry—Orph., Bklyn., 16-21.
Howard and Bland—Proctor's, Albany, 16-21.
Howard Brothers—Orph., Minneapolis, 15-21.
Howard's Dogs and Ponies—Park, Erie, Pa., 16-21.
Howard and Linder—Family, Lancaster, Pa., 16-21.
Howison—Bijou, Battle Creek, Mich., 23-28.
Howley and Leslie—Lyric, Terre Haute, Ind., 23-28.
Hughes, Mr. and Mrs. Gene—Olympic, Chgo., 16-21.
Hussey, George W.—Family, Lancaster, Pa., 16-21.
Hutchinson, J. K.—Pastor's, N. Y., 16-21.
Hyams and McIntyre—Orph., Bklyn., 16-21.
Hylands, Three—Bijou, Green Bay, Wis., 16-21.
Innes and Ryan—Empire, Hoboken, N. J., 16-21, Poli's, Springfield, Mass., 23-28.
Italian Trio—Keith's, Balto., 16-21.
Jackson and Douglass—Laird's, Greenville, Ia., 16-21, Wagner's, Olean, N. Y., 23-28.
Jacksons, Three—Columbia, St. Louis, 16-21.
Jacob's Dogs—Orph., Omaha, 16-21.
Jacques, Nanon—H. and S., N. Y., 16-21.
Jeanne and Ellsworth—Orph., Springfield, O., 16-21.
Jennings and Jewell—Grand, Milwaukee, 16-21.
Jennings and Renfrew—Castle, Bloomington, Ill., 16-21.
Jewell's Mannikins—Shea's, Buffalo, 16-21.
JOHNSTONES, MUSICAL—Arcade, Toledo, O., 16-21, G. O. H., Youngstown, O., 23-28.
Jordan and Harvey—Glasgow, Scot., 16-21, Hull, Eng., 23-28, Leeds 30-Nov. 4.
Jones and Sutton—O. H., Lowell, Mass., 16-21, O. H. Salem 23-28.
Kaine, George—A. and S., Boston, 16-21.
Kane,—Pastor's, N. Y., 16-21.
Karno's, London Pantomime—Victoria, N. Y., 16-21.
Karson, Kit—G. O. H., Syracuse, N. Y., 16-21.
Kates Brothers—Olympic, South Bend., Ind., 16-21.
Keatons, Four—Keith's, Boston, 16-21, Hathaway's, New Bedford, Mass., 23-28.
Keene, Mattie—Poli's, Bridgeport, Conn., 16-21.
Kelcey and Shannon—Proctor's 58th St., 16-21, Amphion, Bklyn., 23-28.
Kelcy, Mr. and Mrs. Alfred—Hopkins', Memphis, 16-21.
Kelleher—Family, Hazleton, Pa., 16-21.
Kelly and Ashby—Olympia, Paris, France, 1-30.
Kelly, John T.—Amphion, Bklyn., 16-21.
Kelley and Violette—Keith's, Phila., 16-21, Temple, Detroit, 23-28.
Kelly, W. C.—Proctor's, Newark, N. J., 16-21.
Kennedy and Quantelli—Proctor's 58th St., 16-21.
Kennedy and Rooney—Park, Worcester, Mass., 16-21, Amphion, Bklyn., 23-28.
Keno, Walsh and Melrose—Victoria, N. Y., 16-21.
Kenton, Dorothy—Sheedy's, Fall River, Mass., 16-21.
Kenyon and De Garmo—Keith's, N. Y., 16-21, Keith's, Phila., 23-28.
Keough, Edwin—H. and S., N. Y., 16-21.
Kherns and Kole—Grand, Joliet, Ill., 16-21.
Kiltie Trio—Crystal, Detroit, 16-21.
King, Mabel—Columbia, St. Louis, 16-21.
Klein and Clifton—Orph., New Orleans, 23-28.
Klein, Ott Brothers and Nicholson—Circus, Carre, Bremen, Germany, Oct. 1-31, Berlin, Nov. 1-30.
Kleist, Musical—Empire, Hoboken, N. J., 23-28.
Klekko and Fravoli—G. O. H., Pittsburg, 16-21.
Kloss Sisters—Orph., Bklyn., 16-21.
Knabenshue, Roy—H. and B., Bklyn., 16-21.
Knight Brothers and Sawtelle—Grand, Indianapolis, 16-21, Columbia, Cincinnati, 23-28.
Kohl, Gus and Marion—West Side, Beloit, Wis., 16-21.
Kokin, Mignonette—Arcade, Toledo, O., 16-21.
Koppe and Koppe—Mohawk, Schenectady, N. Y., 16-21.
Kriesel, Dogs, Monkeys and Cats—Family, Passaic, N. J., 16-21, Family, Poughkeepsie, N. Y., 23-28.
Kurtis and Busse's Dogs—Garrick, Wilmington, Del., 16-21, Trent, Trenton, N. J., 23-28.
La Belle, Will—Howard, Boston, 16-21.
La Centra and La Rue—Lyceum, Lawrence, Mass., 16-21.
LeClair and West—M. H., Gloucester, Mass., 16-21.
La Croix, Paul—Orph., Omaha, 16-21.
Lafayette, The Great—Temple, Detroit, 16-22.
La Drew and Lenard—Poli's, Bridgeport, Conn., 16-21.
Lakola, Harry and Carrie—Yale's, Kansas City, Mo., 16-21.
LaMont and Paulette—Bijou, Danville, Ill., 16-21.
Lancaster, Tom—G. O. H., Grand Rapids, Mich., 15-21, 31st St., Chgo., 22-28.
Lane, Arthur—Family—Shamokin, Pa., 16-21.
Lane, Chris.—Haymarket, Chgo., 16-21.
Langdon and Hutchinson—Olympic, South Bend, Ind., 16-21.
La Perina, Four—Mohawk, Schenectady, N. Y., 16-21.
Latell, Edwin—Hopkins', Memphis, 16-21, Orph., New Orleans, 22-28.
La Rues, The—A. and S., Boston, 16-21.
Latina, Mlle.—G. O. H., Indianapolis, 16-21.
La Valls, The—Palace, Glasgow, Scot., 16-21, Palace, Manchester, Eng., 23-28.
La Vine Cimaron Trio—Keith's, Boston, 16-21.
La Vine and Walton—Garrick, Wilmington, Del., 16-21, Pastor's, N. Y., 23-28.
Laurant, Marie—Proctor's 125th St., 16-21.
La Zelle, Edward—Olympic, Chgo., 16-21.
Le Clair and Hardt—Moore's, Portland, Me., 16-21.
Leipsig, Nate—Gotham, Bklyn., 16-21.

Le Maire and Le Maire—Olympic, South Bend., Ind., 16-21.
Le Dent, Frank—G. O. H., Pittsburgh, 16-22.
Lenert, R.—Idea, Fond du Lac., Wis., 16-21.
Leonce, Ernest—Olympic, Chgo., 16-21.
Leonard, Eddie—Keith's, Cleveland, 16-21.
Le Pages, The—Sheedy's, Fall River, Mass., 16-21, Keith's, N. Y., 23-28.
Le Roy and La Vanion—Cook's, Rochester, N. Y., 16-21.
Le Roy and Woodford—Amphion, Bklyn., 16-21.
Leslie and Dalley—Orph., 'Frisco, 8-21, Orph., Los Angeles, 23-Nov. 4.
Leslie, George W.—Chutes, 'Frisco, 9-21.
Levinos, The—H. and S., N. Y., 16-21.
Lind—Shea's, Toronto, 16-21.
Lindsay's Dogs and Monkeys—Columbia, Cincinnati, 16-21.
Lloyd Brothers—Colonial, N. Y., 16-21.
Loftus, Cecelia—G. O. H., Pittsburgh, 16-21, Maryland, Balto., 23-28.
Long and Cotton—G. O. H., Syracuse, N. Y., 16-21, Cook's, Rochester, N. Y., 23-28.
Luce and Luce—Bijou, Dubuque, Ia., 16-21, Lyric, Terre Haute, Ind., 23-28.
Lucier, Mr. and Mrs. Fred—Bennett's, London, Can., 16-21.
Lucy and Lucier—Olympic, Chgo., 16-21.
Lutz Brothers—Trent, Trenton, N. J., 16-21.
McAvoy, Dan and Fifth Avenue Girls—Poli's Springfield, Mass., 16-21.
McBanns, Juggling—Amphion, Bklyn., 16-21.
McCauley and Donovan—Chutes, 'Frisco, 16-21.
McCune and Grant—Grand, Milwaukee, 16-21.
McGreevey and Marshall—Bijou, Dover, N. H., 16-21.
McGloin and Smith—Keith's, Boston, 16-21.
McInerney, James A.—Family, Mahanoy City, Pa., 16-21.
McKinnon and Reed—Star, Munsey, Ind., 16-21.
McLaughlin, Helen—Columbia, St. Louis, 15-21, Majestic, Chgo., 23-28.
M'MAHON AND CHAPPELLE—Columbia, St Louis, 16-21, Majestic, Chgo., 23-28.
M'MAHON'S MINSTREL MAIDS—Columbia, St. Louis, 16-21, Majestic, Chgo., 22-28.
McMorris, Bertha—Phillips, Richmond, Ind., 16-21.
Macart's Monkeys—Orph., Bklyn., 16-21.
Macdonald, James—Park, Worcester, Mass., 16-21; Keith's, Prov., 23-28.
Macy and Hall—Orph., Los Angeles, 15-28.
Magineys, The—Park, Worcester, Mass., 16-21.
Mallory Brothers, Brooke and Halliday—Orph., Reading, Pa., 16-21.
Mantell's Marionettes—Crystal, Ottumwa, Iowa, 16-21.
Maddox and Melvin—H. and S., N. Y., 16-21.
Manchester Sisters—Olympic, Chgo., 16-21.
Mandy—Pickwick, San Diego, Cal., 16-21.
Manvro—Orph., Seattle, Wash., 16-21.
Marcel's Bas Reliefs—Proctor's, Newark, N. J., 16-21.
Marlow and Plunkett—Poli's, New Haven, Conn., 16-21.
Marquand's Marionettes—9th and Arch, Phila., 9-21.
Marshall the Mystic—Wintergarten, Berlin, Germany, 1-31.
Martiere, Laura—Lyceum, Niagara Falls, N. Y., 16-21.
Martin, Felix—Bijou, Dover, N. H., 16-21.
Martin Brothers—Trent, Trenton, N. J., 16-21.
Martin and Ridgway—Olympic, Chgo., 16-21.
Martine Brothers—Collesjo dos Recreos, Lisbon, Portugal, Nov. 1-Dec 30.
Martini and Max Millian—Mohawk, Schenectady, N. Y., 16-21.
Martine and Gavort—G. O. H., Pittsburgh, 16-21.
Mas Andors, Le—Amphion, Bklyn., 16-21.
Mason and Keeler—Victoria, N. Y., 16-21.
Mathews and Ashley—Shea's, Buffalo, N. Y., 16-21, Shea's, Toronto, 23-28.
Mathews, Zoa—Orph., New Orleans, 16-21.
Maxey—9th and Arch, Phila., 9-21.
May and Miles—Lyric, Joplin, Mo., 16-21.
May, Ida—Keeney's, Bklyn., 16-21.
Mazus and Mazette—G. O. H., Indianapolis, 16-21.
Meegan, Thomas—Star, Seattle, Wash., 16-21.
Melrose and Elmer—Bijou, Dover, N. H., 16-21.
Melville and Azelle—Chutes, 'Frisco, 16-21.
Melville and Stetson—Orph., Omaha, 16-21.
MEREDITH SISTERS—Tivoli, Cape Town, S. A., 18-Nov. 25.
Merian's Dogs—Chase's, Wash., 16-21.
Messenger Boy's Trio—Arcade, Toledo, O., 16-21.
Middletons, The—Family, Shamokin, Pa., 16-21.
Mignani Family—Poli's, Worcester, Mass., 16-21.
Mignon, La Petite—Shea's, Buffalo, 16-21.
Military Octette and Girl with the Baton—Proctor's, Albany, N. Y., 16-21, Cook's, Rochester, 23-28.
Millman Trio—Orph., Omaha, 15-21, Orph., Kansas City, 22-28.
Miller, Renshaw and Miller—Elite, Davenport, Ia., 16-21.
Mills and Morris—Proctor's 58th St., 16-21.
Milton, George and Belle—Star, Atlanta, Ga., 16-21.
Mitchell and Cain—Haymarket, Chgo., 16-21, Columbia, St. Louis, 23-28.
Modica and Lewis—Castle, Bloomington, Ill., 16-21.
Montague's Cockatoos—Bennett's, London, Can., 16-21.
Morris, Nina—Hopkins', Memphis, 22-27.
Morton, James J.—Shea's, Toronto, 16-21.
Mosher, Houghton and Mosher—Hopkins', Louisville, 16-21.
MOTORGIRL, LA—Central, Chemitz, Germany, 1-31.
Motoring—Proctor's, Newark, N. J., 16-21.
Mowatts, Five—Keith's, Prov., 16-21.
Murphy and Palmer—A. and S., Boston, 16-21.
Murphy and Willard—Mohawk, Schenectady, N. Y., 23-28.
MURPHY, W. H., AND BLANCHE NICHOLS—Keith's, N. Y., 16-21.
Murray and Lane—Keith's, Boston, 16-21.
Musketeers, Four—Gotham, Bklyn., 16-21.
Nalon, John R.—Family, Scranton, Pa., 16-21.
Newman, Joseph—G. O. H., Indianapolis, 16-21, Columbia, Cincinnati, 22-28.
Nibio and Riley—Keith's, N. Y., 16-21.
NIBLO, FRED—Proctor's, Troy, N. Y., 16-21, Colonial, N. Y., 23-28.
Nibbe and Bordeaux—Keith's, Providence, 16-21, G. O. H., Pittsburgh, 23-28.
Nichols Sisters—Cook's, Rochester, N. Y., 16-21.
Nina—G. O. H., Burlington, Ia., 16-21.
Nini, Alexander Leo—Victoria, N. Y., 16-21.
Nole, Harry—Family, Mahanoy City, Pa., 16-21.
Norman, Mary—Alhambra, N. Y., 16-21, G. O. H., Indianapolis 23-28.
NORTON AND NICHOLSON—Grand, Indianapolis, 16-21, Columbia, Cincinnati, 23-28.
North, South and Dixie—Cycle Park, Dallas, Tex., 16-21.
Norworth, Jack—Keith's, Prov., 16-21.
Nudos, The—Lyric, Cleveland, 23-28.
Novelli, Mlle.—9th and Arch, Phila., 16-21.
Nye, Ned—Poli's, Waterbury, Conn., 16-21, Poli's, New Haven, 23-28.
Oulaw Trio—Arcade, Toledo, O., 16-21.
Ouri, Adele Purvis—Family, Poughkeepsie, N. Y., 16-21, Keeney's, Bklyn, 23-28.
Ouvre, The—Olympic, Chgo., 16-21, Haymarket, Chgo., 23-28.
O'Brien and Havel—Keith's, Phila., 16-21.
O'Rourke and Burnett—Poli's, New Haven, Conn., 16-21.
Orpheus Four—Keith's, Boston, 16-21.
Otto Brothers—Casta, Fall River, Mass., 16-21, Colonial, Lawrence, 23-28.
Palmer, Josephine—Proctor's, Newark, N. J., 16-21, Proctor's, Troy, N. Y., 23-28.
Palmer and Robinson—Grand, Victoria, B. C., 16-21.
Pantzer Trio—Shea's, Toronto, 16-21.
Parisiennes, Les—Orph., New Orleans, 16-21.
Pastimes, The—Empire, Newport, Eng., 16-21, Empire, Nottingham, 23-28, Empire, Leicester, 30-Nov. 4.
Paulo and Marie—Hopkins', Memphis, 16-21.
Parker, Bert—Yale's Kansas City, 15-21.
Patty Brothers—G. O. H., Indianapolis, 16-22.
Paul, Fred and Angie—Jeffers, Saginaw, Mich., 16-21, Grand, Joliet, Ill., 23-28.
Pelletier, Dore—Poli's, New Haven, Conn., 16-21.
Pero and Wilson—Family, Passaic, N. J., 23-28.
Perry and Higgins—A. and S., Boston, 16-21.
Petching Brothers—Haymarket, Chgo., 16-21.
Pettit—Poli's, New Haven, Conn., 16-21.
Phelps, Green and Millie—Price's Show Boat, Carutherville, Mo., 16-21, Lazard, Ark., 23-28.
Phenix Family, Lancaster, Pa., 16-21.
Pheno, Middleton—H. and S., Bklyn., 16-21.
Pierce and Roche—Orph., Minneapolis, 23-28.
Pierce, Fred—Maryland, Balto., 16-21.
Pitcher, Orville—Proctor's, N. Y., 16-21.
Pitt and Keller—Shea's, Buffalo, 16-21.
Potter and Hartwell—Park, Passaic, 16-Nov. 16.
Potts and Hartz—Bijou, Rockford, Ill., 16-21.
Potts and Hartz—Bijou, Burlington, Ia., 16-21.
Poultry, Edward G. O. H., Burlington, Ia., 16-21.
Powell, Fred—Columbia, Cincinnati, 15-21.
Powers, James T.—Alhambra, N. Y., 16-21, Orph., Bklyn., 23-28.
Quaker's Fun, The—Haymarket, Chgo., 16-21.
Quixino and Mack—Orph., Denver, 16-21.
Rackett and Hazard—Metropole, London, Eng., 9-21, Hippodrome, Eastbourne, 23-28.
Radford and Valentine—Hippodrome, Birmingham, Eng., 16-21, Brunt, Manchester, 23-28, Hippodrome, Glasgow, Scot., 30-Nov. 4.
Raimond and Good—Main Street, Peoria, Ill., 15-21.
Ramsay Sisters—Bennett's, London, Can., 16-21, Bennett's, St. Thomas 23-28.
Rand, Claude—Lyric, Terre Haute, Ind., 23-28.
Rathburne, Flying—Keith's, N. Y., 16-21.
Ravenscroft, Charlotte—G. O. H., Pittsburgh, 16-21.
Rawls and Von Kaufman—Dominion, Winnipeg, Can., 16-21.
Rawson and Jane—Proctor's 23d St., 16-21.
Raymond, Ruby—Bijou, Lansing, Mich., 16-21.
Raymond and Trixey—Dominion, Winnipeg, Can., 16-21.
Redding, Francesca—Columbia, St. Louis, 16-21.
Redford and Winchester—Orph., Kansas City, 15-28.
Reichen's Dogs—Keith's, N. Y., 16-21.
Reiff Brothers—Olympic, Chgo., 16-21.
Reiser, Helen—Temple, Detroit, 16-21, Cook's, Rochester, N. Y., 23-28.
Remington, Mayne—Alhambra, N. Y., 16-21.
Reno and Richards—Howard, Boston, 16-21.
Reynard, Ed. F.—Victoria, N. Y., 16-21, Maryland, Balto., 23-28.
Rianos, The Four—G. O. H., Youngstown, O., 16-21, Grand, Harrisburg, Pa., 23-28.
Rice and Cady—Amphion, Bklyn., 16-21.
Rice and Cohen—Proctor's, Albany, N. Y., 16-21.
Rice, Edward J.—Keith's, N. Y., 16-21.
Rice and Elmer—Auditorium, Lynn, Mass., 16-21.
Rice and Kemp—Haymarket, Chgo., 16-21.
Rice and Prevost—Proctor's, Newark, N. J., 16-21.
Rice Family—Dockstader's, Wilmington, Del., 16-21.
Rich, Jack and Bertha—9th and Arch, Phila., 16-21.
Richardson, Lavender — Hathaway's, New Bedford, Mass., 16-21.
Robinson and Grant, Atlantic Garden, N. Y., 16-21.
Roches's Ponies—Keith's, Phila., 16-21.
Rogers, Will—Temple, Detroit, 16-21.
Rooney and Bent—Victoria, N. Y., 16-21.
Rooney Sisters—Poli's, Springfield, Mass., 16-21.
Roscoe and Sims—Unique, Winnipeg, Can., 16-21.
Rosaire and Doretto—Shea's, Toronto, 16-21.
Ross Sisters—Canton, O., 16-21.
Russell and Dunbar—Dominion, Winnipeg, Can., 16-21, Lyceum, Minneapolis, 23-28.
Russell, Bijou—Palace, Belfast, Ire., 16-21, Hippodrome, St. Helens, Eng., 23-28, Lyric, Liverpool, 30-Nov. 4.
Russell, Lillian—Proctor 23d St., 2-21.
Russell, Phil and Carrie—Unique, Minneapolis, 16-21, Electric, Waterloo, Ia., 23-28.
RYAN, THOMAS J., AND MARY RICHFIELD—Colonial, Lawrence, Mass., 16-21, Moore's, Portland, Me., 23-28.
Salerno—Keith's, Boston, 16-21.
Samuels—Bijou, Ishpeming, Wis., 16-21.
Sandow and Lambert—Howard, Boston, 16-21.
Santell—Grand, Portland, Ore., 16-21.
Santoro and Marlow—Orph., Springfield, O., 16-21.
Sato, O. K.—G. O. H., Syracuse, N. Y., 16-21.
Schiller Brothers—Columbia, St. Louis, 16-21.
Scott, Carrie—A. and S., Boston, 16-21.
Scott and Johnson—G. O. H., Pittsburgh, 16-21.
Searcy, George—Yale's, Kansas City, 16-21.
Seldoms, Three—Keith's, Boston, 16-21.
Semon, Charles F.—Proctor's 23d St., 16-21.
Serra, Charles—Temple, Detroit, 16-21.
Shanty Town Trio—Phillip's, Richmond, Ind., 16-21.
Shea and Warren—Alhambra, N. Y., 16-21.
Sharp, Blanche—G. O. H., Indianapolis, 16-21, Columbia, Cincinnati, 22-28.
Sheppard and Ward—Pastor's, N. Y., 16-21.
Short and Shorty—Jamestown, N. Y., 16-21.
Sigel, Samuel—Orph., Kansas City, 16-21.
Siddons Brothers—Pastor's, N. Y., 16-21.
Simmons and Harris—Howard, Chgo., 16-21.
Simon and Gardner—G. O. H., Pittsburgh, 16-21.
Sims, Reouble—Bijou, Des Moines, Ia., 16-21.
Smith and Campbell—Keith's, Phila., 16-21.
Smith, Peter J.—Main St., Chgo., 16-21.
SNYDER AND BUCKLEY—Maryland., Balto., 16-21, Keith's, N. Y., 23-28.
Spissell Brothers and Mack—G. O. H., Pittsburgh, 16-21.
Springuld, Harry—Bennett's, London, Can., 16-21.
Stahl, Rose—Orph., Minneapolis, Minn., 8-20, Orph., Omaha, 22-27.
Staley and Birbeck—Keith's, Boston, 9-21.
Steinert and Thomas—Family, Gloversville, N. Y., 16-21.
Stevens, Paul—Park, Erie, Pa., 16-21.
Stevens, Edwin—Proctor's 23d St., 16-21.
Stevens, Kittie—Bijou, Danville, Ill., 16-21.
Stinson and Merton—Columbia, Cincinnati, 16-21.
Stirk and London—Keith's, Prov., 16-21.
Stone, Wizard—Orph., Kansas City, 15-20.
Stratton, William D.—Family, Shamokin, Pa., 16-21.
Sully, Lew—Keith's, Phila., 16-21.
Sullys, Four—Trent, Trenton, N. J., 16-21.
Sully Family—Trent, Trenton, N. J., 16-21.
Sully and Phelps—Industrial, Moline, Ill., 16-21.
Summers and Winters—Alcazar, Denver, 2-22, Earl, Pueblo, Col., 23-29.
Swift and Grant—9th and Arch, Phila., 16-21.
Sylva, Marguerite—Olympic, Chgo., 16-21.
Sylvester, Jones and Pringle—Orph., Denver., 15-21.
Talbot and Rogers—Haymarket, Chgo., 16-21.
Tally-Ho Duo—Family, Mahanoy City, Pa., 16-21.
Tanakas, The—Proctor's, Albany, N. Y., 16-21.
Tann, Billy—Crystal, Detroit, 16-21.
Tanner and Gilbert—Family, Mahanoy City, Pa., 16-21.
Terry and Lambert—Palace, Southampton, Eng., 16-21, Sadlers Wells, London, 23-28, Camberwell, 30-Nov. 4.
Thibaut, Joe—Ninth and Arch, Phila., 16-21.
Thompson, Harry—Hopkins', Louisville, 16-21.
Thompson and Serida—Star, Munsey, Ind., 16-21.
Thompson's Elephants—Colonial, N. Y., 16-21.
Thorne, Mr. and Mrs. Harry—Bennett's, St. Thomas, Can., 16-21.
Toledo and Price—Cook's, Rochester, N. Y., 16-21.
Toto—Orph., Bklyn., 16-21.
Townsend, Charlotte—Arcade, Toledo, O., 16-21.
Transatlantic Four—Proctor's 58th St., 16-21.
Troha—Orph., Minneapolis, 16-21.
Trolley Car Trio—Poli's, Bridgeport, Conn., 16-21.
TRUESDELL, MR. AND MRS. HOWARD—Proctor's, Albany, N. Y., 23-28.
Tsuda—Family, Poughkeepsie, N. Y., 16-21, Keeney's, Bklyn., 22-28.
Tyce and Jermon—Trent, Trenton, N. J., 16-21.
Usher, Claude and Fannie—Howard, Boston, 16-21.
Valdings, The—Keith's, Boston, 16-21.
Valmore and Horton—Empire, Johannesburg, S. A., Nov. 6-Dec. 16.
Van, Billy—Cook's, Rochester, N. Y., 16-21, Maryland, Balto., 23-28.
Vance, Clarice—Orph., Bklyn., 16-21.
Village Choir—Keith's, N. Y., 16-21.
Voelker, Mr. and Mrs. Frederick—Orph., Minneapolis, 15-21, Orph., Denver, 23-28.
Von Wenzl Mirzl—Cook's, Rochester, N. Y., 16-21.
Walbourne and Whitney—Grand, Brantford, Can., 16-21.
Waldon, Max—G. O. H., Pittsburgh, 16-21.
Waldorf and Mendez—Gotham, Bklyn., 16-21.
Walker, Deda—American, Chgo., 16-21.
Ward and Curran—H. and S., N. Y., 16-21.
Wards Brothers—Bijou, Dubuque, Ia., 16-21, Crystal, Milwaukee, 23-28.
Waterous, Mr. and Mrs.—Hopkins', Louisville, 16-21.
Watson, Hutchins and Edwards—Proctor's 23d St., 16-21.
Wayne and Le Mar—Novelty, Fresno, Cal., 16-21.
Webb, Edwin A.—Family, Lancaster, Pa., 16-21.
Welch, James and Celia—Main St., Peoria, Ill., 16-21.
Wells, Lew—Columbia, Cincinnati, 16-21.
West and Van Sicles—Columbia, St. Louis, 16-21, Haymarket, Chgo., 23-28.
Westcott, Eva—Maryland, Balto., 16-21.
Weston and Walters—Family, Lancaster, Pa., 16-21.
Wheelock's Indian Band—Empire, Hoboken, N. J., 16-21.
Whitcomb, Frank and Lottie—Haymarket, Chgo., 16-21.
Whittle, W. E.—G. O. H., Syracuse, N. Y., 16-21, G. O. H., Pittsburgh, 23-28.
Wilbur, Oliver—Crystal, Detroit, 2-21.
Wichers, Three—Crystal, Pueblo, Col., 16-21.
WILDER, MARSHALL P.—Victoria, N. Y., 16-22, Keith's, Prov., 23-28.
Wilkes, Mattie—Casino, Paris, France, 1-19, Rembrandt, Amsterdam, Holland, 21-Nov. 4.
Willard, Kittie—Bijou, Dover, N. H., 16-21.
Williams and Dermody—Howard, Boston, 16-21.
Williams and Hawthorne—Granby, Norfolk, Va., 16-21.
Williams and Melburn—Family, Lancaster, Pa., 16-21, Hopkins', Louisville, 23-28.
Williams and Walker Glee Club—Keith's, Cleveland, 16-21.
Wilson and Heloise—Amphion, Bklyn, 16-21.
Wilson, George—Orph., Bklyn., 16-21, Alhambra, N. Y., 23-28.
Wilson Trio—Crystal, Detroit, 16-21.
Wilton Brothers—Columbia, Cincinnati, 16-21.
Winter, Winona—Chase's, Wash., 16-21.
Wise and Milton—Bijou, Duluth, Minn., 16-21.
Wood, Frances—9th and Arch, Phila., 16-21.
Wood and Ray—Cook's, Rochester, N. Y., 16-21, Shea's, Buffalo, 23-28.
Woodford and Marlboro—Empire, Freeport, Ill., 16-21.
Woodward, George and May—Keeney's, Bklyn., 16-21.
Wordette, Estelle—G. O. H., Indianapolis, 16-21.
World's Comedy Four—Moore's, Portland, Me., 16-21.
Wormwood's Dogs and Monkeys—G. O. H., Pittsburgh, 16-21.
Yackley and Bunnell—G. O. H., Syracuse, N. Y., 16-21.
Yeamans, Annie and Jennie—Keeney's, Bklyn., 16-21.
Young, American Quintette—Mohawk, Schenectady, N. Y., 16-21.
Young, Tom—Grand, Portland, Ore., 16-21.
Youngs and Brooks—Olympic, Chgo., 16-21, Haymarket, Chgo., 23-28.
Yosarya, Three—Alhambra, N. Y., 16-21.
Young, Ollie, and Brother—Colonial, N. Y., 16-21.
Zamecnik, Leo—Proctor's 125th St., 16-21.
Zanfrin, The—H. and S., N. Y., 16-21, Park, Worcester, Mass., 23-28.
Zanolle and Vernon—Orph., New Orleans, 16-21.
Zimmer, John—Doric, Yonkers, N. Y., 16-21.
Zingari Trio—Poli's, Bridgeport, 16-21.
Zurka—Lyric, Cleveland, 16-21, Lyric, Terre Haute, 23-28.

LETTER LIST.

WOMEN.

Ardavani, Kitty, Louise Arnott, Josephine Angeles, Clara Adams, Blanche Alwens, Nita Abbott, Miss Ambler.

Barber, Grace, Ella Baker, Nancy Brown, Daisy Barrett, Adelle Black, Vera Barre, May Bouton, Edith Blair, Jeanette Bagnard, Juanita Berkley, Rose Burns, Stella Beardsley, Margarethe Blankenstein.

Currier, Ada Dow, Miss Cleveland, Marie Casmer, Barbara Clement, Chris Cook, Estelle Clayton, Isabella Clinton, Alice Cosley, Sadie Calhoun, Helena Collier, Virginia Calvert.

Donslow, Mildred, Dolly Davis, Theo. Dudley, Grace De Mar, Ethel De Campe, Esta Dean, Julia Dean, Gladys Dumas, Eugenie De Leon, Anne Dale, Ada Delmore, Dorothy Dore, Ethel H. Du Fre, Isabella Delly, Helen Downing, Dolly De Vyne, Marion De Unger, Kate I. Doyle, Bessie Davis.

Eustace, Jane, Monta Elmo, Mollie Egbert, Mabel Eaton, Pearl Evans.

French, Edith, Nellie Fillmore, Julia Folland, Minnie Fuller, Mrs. Chas. E. Fisher, Bessie Franklin.

Green, Daisy, Ella Grover, Helen Gillman, Petty Gordon, Ruth Gold, Belle Gilbert, Isabel Girardot, Kate Gotthold, Lottie Gilson, Mabel Greye.

Holland, Kate, Nellie Holland, Eilene Hastings, Louise Hunter, Nannie Hillman, Flossie Hope, Flossie V. Hall, Irene Hobson, Loretta Healey, Miss C. Hilton, Cora Hummell, Agnes Herndon, Jose R. Haywood, Laura S. Howe, Ethel Hopkins, Hazel May Hall.

Kingsley, Florida, Salome Kingsley, Lenora Kerwin, Lydia Knott, Sue Kelleher, Rayne Keene, Mrs. J. Koff, Myra Ketchum.

Landers, Lillian P., L. Mildred Lowell, Amber Lawlord, Helen Lackaye, Rita Love.

Merrington, Marguerite, Florence R. Morrison, Irene More, Aileen May, Sadie Martinot, Louise Meyers, Helen Miller, May Madcap, Madaline Maitland, Lucille Mazziota, Geraldin Malone, Ethel Morton, May Montford, Mrs. Geo. E. Murphy, Bessie Mariowe, Helen Morgan, Carolyne McClain, Grace McLeod, Annie McDougall, Florence J. McCarthy.

Nola, Lucia, Caroline Nichols, Jose Newman, Grace Noble.

O'Brien, Anna M.

Palmer, Irene, Mrs. A B. Patton, Florence Pemberton, Eva B. Page, Lillian Prince, May Powers.

Reed, Bertha, Leah Russell, Elizabeth Rush, Blanche Reed, Grace Reals, Mrs. D. Rosenberg, Nellie Russell, Rosa Rand, Gertrude Rutledge, Helen Reicke, Ella Ray, Alice Raymond.

Stuart, Julia, Abi Stange, Mina Sterns, Mollie Sherwood, Beulah Spangler, Minnie Seligman, Ella Salisbury, Anna Silby, Marion Stone, Agnes Scott, Mollie Swift, Mrs. R. P. Stepens, Beatrice Sturgis, Maude Stuart.

Thomas, Ida A., Lulu Tabor, Helen Tracy, Bessie Thorne.

Van Buren, Mary, Mabel Vashti, Delve Valdes, Grace Van Brocklin, Violette W. Villiers.

Wilson, Margie, Ada Wadsworth, Carrie C. Ward, Susie Winner, Mrs. V. Warhurst, Leslie Wilson, Grace Walton, Blanche Webster, Essie Wilson.

Young, Florence.

MEN.

Allworth, Chris, Jno. Adolf, Ted V. Armond, L. E. Atkinson, Wm. B. Abele, Bert Atkinson.

Blakemore, Harry D., J. Cecil Butler, Arnold C. Baldwin, Elmer Buffham, Reg H. Barlow, J. Hunter Booth, Chas. H. Bowers, Theo Bird, J. W. Buchner, Jas. Brennan, Jas. Baleman, Arthur E. Barrett, Johnson Briscoe, Sedley Brown, Otis Bowers, Elwood Bostwick, C. A. Bieglow, Felix Bied, Ralph Beals, Wm. J. Butler, Chas. Burke, Jas. W. Boyd, Chas. A. Becker, Bradley Barker, J. W. Bostock.

Campbell, Frank G., Rob't E. Clark, Maurice Costello, Clarence E. Coldera, W. T. Carlton, R. G. Craerin, Chas. J. Craig, Jas. Cooper, Geo. H. Cooper, Wm. Cover, Rob't Carlin, Rob't Cummings, Harold R. Chase, Fred G. Conrad, F. S. Chamfran, Jos. Callahan, Jos. D. Clifton, Herb't Curtis, R. H. Clark, Rich'd Castilla.

Dorney, Rich'd, Jas. P. Doyle, Kenneth Davidson, Harvey R. Denton, Wm. Dashiell, Francis Donna, Chas. L. Dox, Frank Dupree, Victor M. De Silke, Gavin Dorothy, Al. Doleon, Leo Ditrickstein, Hugh D'Arcy, Ben F. Dodson, Chen de Bruin, O. M. Dunn, Sydney Deane, Jno. A. Dewey, M. Duffie, Owen Davis, Jno. T. Duffy.

Ellis, Melville, Elwyn Eaton, A. R. Evens, A. S. Evers, Reydon Ertrune, Jack Elleyn, Jno. G. Edwards, U. C. Elmendorff.

Frazier, Eugene, Floyd Pennimore, H. D. Pendray, Clarence E. Fleming, Arthur H. Ford, Fred D. Freeman, E. J. Flanagan, E. D. Fluke, Geo. S. Ford, Harry Fellows, Bobby Fountain.

Gordon, Roland C., Franklin George, C. P. Grencher, Thaddeus Grey, Gordon Gray, Harold Graham, Gray and Stephens, Geo. E. Gill, Cornelius Gardiner, Frank E. Griswold, Francis J. Grandon, Henry Greenitt.

Halligan, Frank, Stanley Hawkins, Ben Howard, G. H. Haynes, Sam'l E. Hines, Russell Hartig, M. Hayden, W. H. Hoomer, Wm. Harcourt, Geo. F. Hasbrouck, William Hutchinson, T. N. Heffron, Jack Hazelrigg, Arthur J. Hart, W. G. Heintzman, Chas. M. Holly, Edward Hayes, Frank P. Haven, Sylvester J. Hudson, Joe Howard, F. B. Hermann.

Irving, Jay.

Johnson, Owen M., Harry Jewett, E. C. Jenkins, Dan'l Jarrett, Jr.

Kleiny, Edward R., Jas. A. Keaney, Wm. Kralee, Gustave Kerker.

Levanian, Tom, Fred Leonez, Jno. Lane, Alb. Livingston, Julian Lorraine, Victor Leighton, L. E. Lefferson, Herman Loerbke, Frank D. Lane, Jack Leslie, J. A. Lacy, Wm. Lewis.

Mitchell, Jos., Fred W. Mace, Edward Martindale, R. B. Mitchell, Jno. A. Martin, Mason Mitchell, T. D. Morrow, Geo. Martin, Clifton Mallery, Sidney Mansfield, Jos S. Marks, O. L. Mayhew, Harold Mordaunt, Jack Meehan, Thos. J. McMahon, Kenneth Mackenzie, Harry McFayden, Jas. McConnell.

Nelson, Claude, Geo. S. Norris, E. P. Noel, Sidney H. Nanville.

Ott, J. Edw., Chas. Oakey, Geo. J. O'Donnell.

Peters, Eugene J. A. Preston, Jno. C. Preston, Henry Plate, O. K. Phillips, Wm. Parks, Geo. Powers, Geo. W. Paige, Jno. G. Palmer, La Fayette Parks.

Rowan, Chas. W. G. Reed, Will S. Richard, Edmund Russell, Chas. Ramsey, J. N. Renfrew, Fred Rider, H. W. Reid, Chas. Reiss, Arthur Rigby, Frank Rowan, C. W. Roberts.

Strine, Chas. W., Frank Sladdin, Reginald Simpson, Wm. W. Schilling, Stuart Selden, E. Mortimer Shuter, Chas. Sharp, Serenzulla, Raymond C. Sargent, Dan Sherman, Edgar G. Smyth, Lea B. Shaw, C. A. Smith, Walter Soderling, Ed Salter, Osborne Searle, Ben Simmons, C. L. Stewart, Lewis S. Stone, Russell Snead, Herb't Sears, W. Halben Smith.

Travers, Henry, Frank Treador, Roy Templeton, Geo. L. Talman, Frank Trevor, Edwin Trevor, E. P. Therrun, Jos. Treziez, Edgar Temple.

Vale, Traverse, Harry Vanfossen, Fred'k Van Rensellar.

Wood, Ben, Cecil Webb, Frank V. Wilson, Arthur Weld, C. O. Wallace, Harry B. Watson, Wm. Wheeden, Louis Weston, Wm. C. Wood, Axel Wallen, Philip Wolf, H. R. Walthew.

Yorrance, Chas. H., Francis Yale.

Zoellner.

REGISTERED MATTER.

Clara Paulet, Miss M. B. Moulton, Sidney McCardy, Wm. B. Abele, Frank E. Bowers, W. Rankin, F. A. Demorest, D. H. Hunt, Rich'd Castilla.

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CHICAGO, ILL.—Olympic this week: Marguerita Sylva, Cole and Johnson, Mr. and Mrs. Gene Hughes, Reiff Brothers, Faust Family, Young and Brooks, Lucy and Lucier, Martin and Ridgway, Ernest and Lenore, the Ozava, Doyle and Higgins, Edward Lavelle, and Sisters Manchester.——Haymarket: Colonel Bordeverry, Armstrong and Holly, Queen's Fan Trio, Charles Leonard Fletcher, Talbot and Rogers, Mitchell and Cain, Petching Brothers, Dill and Ward, Cassard and De Vern, Chris Lane, Rice and Kemp, Hank and Lottie Whitcomb, Charley Cushman, and Alabama Trio.——New American: The Great Decee, Deda Walker, Mr. and Mrs. Robert Carroll, Beaumont and Hayward, Rhoda Bernhard, Ben Dawson, and Baader-Lavelle Trio.——Trocadero: The Bon Tons.——Folly: Carr's Thoroughbreds.——Items: George Woods' advertising show at the Coliseum has been a success, and will continue there until next Wednesday night.—Mabel Bardine returned to vaudeville last week with a monologue at Ft. Sheridan.—Mr. and Mrs. Gene Hughes were in town, resting a week before opening at the Olympic this week.—The Thirty-first Street is out of the vaudeville field, and will be used by road attractions. OTIS COLBURN.

BOSTON, MASS.—Although Salerno, the juggler, is the headliner at Keith's, J. K. Murray and Clara Lane divide the honors. Others are Clay Clement and co., Lee Harrison, Three Keatons, Three Seldoms, Orpheus Four, Staley and Birbeck, the La Vine Cimaron Trio, the Darrows, John Eberly, the Valdings, Cerbley and Burke, and McGloine and Smith.——At the Howard Athenaeum are Reno Richards and co., Claud and Fannie Usher, Fitzgerald and the Roma Sisters, George H. Diamond and Will C. Smith, Ed. Gray, Charlotte George, Anderson and Goines, Will La Belle, Young Sandow and Otis Lambert, Williams and Dermody, the Beldens, and the Holbrooks. The burlesquers play Picking the Winner.——Clark's Runaway Girls are at the Lyceum.——The Wine, Women and Song Burlesquers are at the Palace.——W. B. Watson's Orientals are at the Columbia.——At Austin and Stone's are Brobst Trio, George Kaine, Carrie Scott, Murphy and Coke, and Perry and Higgins, also the popular Minstrel Maids.——There has been a lull in the Sunday concert business this season thus far, but now the number is increasing. It is noticeable that the Emergency Hospital does not benefit this year, but that the Kingston Dispensary, the Elks' Charity Fund and the Suffolk Dispensary are in for charitable attention. JAY BENTON.

PHILADELPHIA, PA.—The Bon Ton Theatre (late the New Majestic, later the Star, etc.), reopens as a vaudeville theatre 23, with continuous performances at 10 cents for orchestra seats. At the opening matinee the doors will be thrown open with free admission to advertise the new enterprise.——Keith's New Theatre week 16 has Chassino (second week), Lew Sully, Kelly and Violette, Garnella and Harris, Hal. Davis, Inez Macauley and co., Augusta Glose, Roches's ponies, O'Brien and Haven, Smith and Campbell, the Gregsons, the Chamberlins, and Henry and Steele.——Casino presents Al. Reeves' Big Beauty Show.——The Lyceum presents The Golden Crook. Dainty Duchess 23.——The Trocadero will do well with the Yankee Doodle Girls. Cherry Blossoms 23.——The Bijou offering is the Empire Burlesquers. Baltimore Beauties 23.——Empire Theatre (Frankford) New York Stars 16-18.——Arch Street Museum has Francis Wood, Grace Coleman, the Elliotts, Swift and Grant, Sam Boydell, and the Alexanders. S. FERNBERGER.

JERSEY CITY, N. J.—Bon Ton Theatre (Thomas W. Dinkins, mgr.): Yankee Doodle Girls came 9-14 to fine business. The Baker Troupe of Acrobats made a hit. Baltimore Beauties 16-21.——Items: Jersey City Lodge, T. M. A., will initiate a number of candidates belonging to the Miss New York, Jr., co. 15.—Larry Smith, of Smith and Champion, broke his kneecap in the opening act 10. He was removed to Christ Hospital 11, where he will remain until better. His wife, Mamie Champion, will continue with the co. Mr. Smith will be looked after while here by Jersey City Lodge, No. 24, T. M. A., of which both he and his wife are members. WALTER C. SMITH.

ST. LOUIS, MO.—Week 16-22: The Columbia has McMahon's Minstrel Maids, Bedouin Arabs, O'Brien and Havel, Les Freres, De Kock, West and Van Sicien, McMahon and Chapelle, Three Jacksons, Schiller Brothers, and Murray K. Hill and Mabel King.——At the Standard: The Fay Foster Burlesquers furnish the more or less exciting interludes.——Rose Sydell's co. made a quick return to the Gayety.——Talk with more than wind behind it is heard concerning another vaudeville house downtown. It is to be of the 20, 30 50 cent kind. RICHARD SPAMER.

PROVIDENCE, R. I.—Keith's (Charles Lovenberg, mgr.): The banner bill of the season 9-14 packed the house at every performance. The features were The Military Octette, Creasy and Dayne, Salerno, [illegible] Three Keatons, [illegible] Robin Heath, Corbley and Burke, Rice and Walters, and the Althea Twin Sisters.——Westminster (George H. Batcheller, mgr.): Clark's Runaway Girls to good houses 9-14. Vanity Fair co 16-21. HOWARD C. RIPLEY.

TOLEDO, O.—The Arcade bill week of 9 included Will Rogers, who could do almost anything with a lariat. Pat Rooney and Marion Bent did some clever dancing. [illegible] Lavine, Walton and co. appeared in The [illegible] Dream. Harper, Desmond and Bailey made a hit. [illegible] The De Graus and [illegible] also pleased. Business good.——The Jersey Lillies opened for a week at the Empire 8 before two big houses. C. M. EDSON.

INDIANAPOLIS, IND.—Grand (Shafer Ziegler, mgr.): [illegible] PEARL KIRKWOOD.

ALBANY, N. Y.—Proctor's Theatre [illegible] G. W. HERRICK.

LOS ANGELES, CAL.—Orpheum (Clarence Drown, mgr.): [illegible] DON W. CARLTON.

CINCINNATI, O.—The Columbia [illegible] H. A. SUTTON.

KANSAS CITY, MO.—[illegible] D. KEEDY CAMPBELL.

PITTSBURGH, PA.—Grand (Harry Davis, mgr.): [illegible] ALBERT S. L. HEWES.

CLEVELAND, O.—Keith's Theatre has a strong bill 16-21, [illegible] WILLIAM CRASTON.

SAN FRANCISCO, CAL.—Orpheum [illegible] OSCAR S. FRANK.

WASHINGTON, D. C.—For the week of 16-21 [illegible] JOHN T. WARDE.

BALTIMORE, MD.—The bill at the Maryland 16-21 [illegible] HAROLD RUTLEDGE.

TORONTO, CAN.—Shea's Theatre [illegible]

keys, Watson, Hutchings, Edwards and co., Augusta Glose, and Lee and Fay Durbyelle. STANLEY M'KEOWN BROWN.

OMAHA, NEB.—At the Creighton Orpheum the usual large audiences week 8 saw Stone cycle act, Mexias and Mexias, Howard Brothers, Linden Beckwith, Mr. and Mrs. Edward Esmonde, Three Sisters Macarte, Emma Francis, and Arabs. J. R. RINGWALT.

SCRANTON, PA.—Star (Alf G. Herrington, mgr.): Fred Irwin's co.: excellent business; good performance.——Academy of Music (A. J. Duffy, mgr.): Week 2-7: Fanny Rice, Gus Williams, Mathews and Harris, Gillette Sisters, Steely, Doty and Coe, Tanner and Gilbert, and Paul Stephens; excellent bill; big business.——Family Theatre (D. F. McCoy, mgr.): Week 2-7: James Keane and co., Keogh and Ainsworth, Simmons and Harris, Weston and De Voe, Arlington Comedy Four, and Gertrude Norton; good bill; big business.——Two performances were given, one in the Lyceum and the other in the Academy of Music, by Milton Aborn's Vaudeville co. 4, 5.—The presentation of the same performance in two theatres on one night was made necessary to accommodate the firemen in attendance at the State convention. The Star had Scribner's Gay Morning Glories 9-14; good performance; excellent business. The Academy presented Herrmann, Howard's dogs and ponies, Pete Baker, Clifford and Burke, De Vaux and De Vaux, Ned Nye, and the D'Arville Sisters to splendid business. At the Family Ora Cecil and her leopards, Guerry Owen, Ellsworth and Burt, the Albertys, Minnie Harrison, Pat Doyle, and James Murphy scored.

FALL RIVER, MASS.—Casto (Al. Haynes, mgr., George A. Healy, res. mgr.): Week 2-7: Callahan and Mack, Elmer Tenley, Daisy Harcourt, Tossing Austins, Cunningham and Smith, Elmer Jerome, and the Taylor Twin Sisters. Fair bill; attendance good. Week 9-14: Ryan and Richfield, John Birch, Nessen, Hunter and Nessen, Murphy and Francis, Brazil and Brazil, Wood and Berry, and Barry and Johnson. Good bill and attendance.——Sheedy's (M. R. Sheedy, mgr.; C. E. Cook, res. mgr.): The bill week 2-7: Emmet De Voy and co., Gooley, Sully and Gooley, Mills and Morris, Naiada, Girard and Gardner, Dora Pelletier, and Meehan's Dogs. Bill pleased; attendance good. Week 9-14: Bellman and Moore, Mattie Lockette, Basque Quartette, Martin and Maxmillian, La Drew and La Tone, Henson and James, and Kuroti's Japs. Bellman and Moore presented the best act seen here this season. Good bill and attendance.

DENVER, COL.—Orpheum: Three Nevaros, Dean Edsall and Arthur Forbes, Burton's Dogs, Redford and Winchester, Susie Fisher, Four Emperors of Music, Raymond and Caverly scored 1-7.——Novelty Theatre (H. Lubelski, mgr.): Victor Bateman, Clark's Dogs and Monkeys, De Voe Brothers, Slater and Finch.——Crystal Theatre (G. Ira Adams, prop.): Copeland and Copeland, Orrin McKnight, Bending Bonda, Cate Family, and Minnie Wardell.——Orpheum week 8-14 had Rossow Midgets, Mr. and Mrs. Perkins Fisher, Verera and Ferry, O'Brien and Buckley, Avon Comedy Four, Howard and North.——The Crystal presented Gene Le Roy, Castellat and Hall, the Nortons, and Dan B. Wall.——At the Novelty were John L. Sullivan, Seymour Family, and others.

PEORIA, ILL.—Main Street (Davis and Churchill, mgrs.): Week 1-8: Gus and Marion Kohl, Two Fantos, Gordon Eldrid, Rhoda Bernard, Spiller, Pittman and Spiller, and Harry Penill. Strong bill, houses packed.——Weast (C. F. Bartson, mgr.): Hibbard and Warren, Peterson Brothers, Broderick and Jessika (holdovers), Hawley and Leslie, Miss Early. Well patronized.——Jacobs' (A. F. Jacobs, prop.): Business good.——Items: James Lacey, who has been illustrating songs, single, at Main Street, has gone to Chicago to act in some capacity at the Davis-Churchill house there. His place has been taken here by Harry Penhill. All houses did well week 8-14.

BROCKTON, MASS.—The annual fair of the Brockton Agricultural Society 3-6 surpassed all previous records for receipts. Attendance for four days 160,000, Boston day (5) 80,000. Manager W. B. Cross, of the City Theatre, secured the following attractions, which appeared under the stage direction of J. H. Allen, of New York: Martlands, Milo Burkes, the Salem Cadet Bands, Diavolo, the Clarkonians, the Flying Gordons, Tony Wilson and Mlle. Heloise, Melville Thorpe, Dollar Troupe, Juan Pucente, the Valdares, Caron and Farnum, the Clarkes, Mlle. Amoros and Charlotte, Philip Durand, Andrus and his bucking mule, Herbert's dogs, and Wormwood's bears and monkeys.

LANCASTER, PA.—Family Theatre (Edward Mozart, mgr.): Business large 2-7 and the following bill pleased: Tally-Ho Duo, Jack Lyle, Erie and Leo, Ellsworth and Burt, Edwin A. Webb, and Axtell and Howard. Very large and well pleased houses 9-14 saw the Arlington Comedy Four, Charles and Edna Harris, Coughlan and Bancroft, Arthur Lane, Delmore and Wilson, and Edwin A. Weber.——At Woolworth Roof Garden a benefit for the employes drew a fair house 7 with Irene Zook, Franklin and Marshall College Quartette, Fiddle Brothers, Kasper Brothers, Messner Sisters, Till and Wilson, and Isabel Jamieson. Season closed 1.——Item: The new Family Theatre on King street will be opened Nov. 27.

NEW ORLEANS, LA.—St. Charles Orpheum (Thomas Winston, mgr.): The St. Charles Orpheum began its season 2 with a fair programme as a drawing card. The features were: Henrietta De Serris' Living Statuary, [illegible] Miller Kent and co., Captain [illegible] demonstrating wireless telegraphy, Messenger Boys' Trio, Carver and Pollard, Wilton Brothers, Lew Wells, and the animated views. Week 9-14: Patty Brothers, Celina Bebe, Estellita, Walter Stantion, Jr., Nina Morris and co., Clayton, Jenkins and Jasper, and De Serris' Living Statuary.

TRENTON, N. J.—Trent Theatre (Edward Renton, mgr.): A very satisfying programme was given week of 2 at this house, headed by Thomas Q. Seabrooke and Jeanette Lowrie in Bought at Auction, which made a decided hit. Others: Harry and Annie Le Dells, Trans-Atlantic Four, Three Westons, [illegible] and [illegible], [illegible] Sisters, and Ollie Young and [illegible]. Business large. Week 9: Musical Harts, Ten [illegible] Troupe, Stanley and Brockman, Lizzie Evans and Harry Mills, Grand Opera Trio, George C. Davis, and Miller's elephants.

TROY, N. Y.—Proctor's Griswold (William H. Graham, mgr.): A varied and entertaining bill for week of 2-7, consisting of Haveman's animals, Gould and Surratt, Willy Zimmerman, Casino Comedy Four, Hickey and Nelson, Edgar and co., Ida Granby, and Hathaway and Walton, filled the house at every performance. A strong bill, consisting of Mademoiselle Celeste, Curtis and May, Les Zanzarols, Cooper and Robinson, Stuart Barnes, Colby Family, Papinta, and Foy and Clark, week 9-14, drew capacity houses.

MEMPHIS, TENN.—Grand Opera House (A. B. Morrison, mgr.): The opening of the season at this theatre as a strictly vaudeville house occurred 2. A splendid house greeted a good bill, including Liquid Air Demonstration, Clayton, Jenkins and Jasper, Armstrong and Holly, Reiff Brothers, Marcus and Gartelle, Nettie Fields, and West and Van Sicien. The second week splendid audiences saw Marguerita Sylva, Lozell-Vernon co., Joe Flynn, Trolo, Manuel Anglin, Ethel Robinson, and Fogarty and Brown.

SCHENECTADY, N. Y.—Mohawk Theatre (Weber and Rush, mgrs.): Week 2 the following bill is crowding the house and proves one of the strongest in its history: Colby Family, Adele Purvis Onri, Watson and Morrissey, Al. Lawrence, Radie Furman, [illegible] and Canfield and Carleton, Onlaw Trio, Griff [illegible], Woodford's Animals, Sailor and Barbarettia, Larkins and Patterson, Musical Simpsons, and Gracie [illegible] and co. completed the bill that drew good houses 9-14.

NEWARK, N. J.—Proctor's, 2-7: John C. Rice and Sally Cohen, Hyams and McIntyre, Frank Bush, Charles [illegible], Snyder and Buckley, [illegible] and [illegible], Les Zanzarols, and Brandow and Wiley [illegible] capacity audiences. Week 9-14: Josephine Cohan and co., Rice and Prevost, Fred Niblo, Delmore and Lee, Vernon Troupe, Artie Hall, Baker and Lynn, and [illegible]. Usual big houses.——Waldmann's 2-7 had the High Rollers to big business. Fred Irwin's Big Show 9-14. The Devil's Daughter 16-21.

SAGINAW, MICH.—Jeffers Theatre (Bamford and Marks, mgrs.): La Adelia, Lory and Lucier, [illegible], Gillette's monkeys, [illegible] [illegible] 12-26. Excellent bill; business continues [illegible]. The Bradys, Agnes Lee Martyn, Clarence [illegible] and Marshall, Carrie Scott, Caldera, and W. J. McDermott appeared 1-7. Leonard Kane, Josephine A. Bentley, Tony Ryder, Klein and Clifton, the Vivians, Hallheck and Pasquette, and the Four Morton 8-14; good bill; opened to very good business.

WATERBURY, CONN.—Jacques (Jean Jacques, mgr.): George Ebey, Edith Crolius and Daniel Lawler in their sketch, What's the Matter with Boston? "Cinc," Hayes and Suits, Ed Gray, Innes and Ryan, Mallory Brothers, Brooks and Halliday, and The World's Comedy Four, 2-7, are filling the house with well pleased audiences. Week 9-14: Eight Vassar Girls, Barrows-Lancaster co., Marlow-Plunkett and co., Ellsworth and Burt, Al Lawrence, and Heloise Macdonald scored.

LONDON, CAN.—Bennett's Theatre (C. W. Bennett, prop.; Charles A. Bush, bus.-mgr.): Claude [illegible] and his pony, Julia Kingsley and Nelson Lewis, Forbes, Kelly Family, Cameron and Toledo, and Tom Gillen made up the bill 2-7 to average business. Bill 9-14: Marguerite and Sylvester, Billy Hines, Haight and Dean, Clemens Sisters, Bryant and Saville, D's and D's, Vinton and Clayton, and films of the recent Russo-Japanese peace conference. Business good.

RICHMOND, IND.—Gennett Theatre (Ira Swisher, mgr.): Week 2: Cushman and St. Clair, Fannie Frankel, Earnest Rook, Earnest Lenare, Marvelle and Gleason, Paul Le Croix; pleasing very good business.——New Phillips Theatre (O. G. Murray, mgr.): Louis Rohn, Edgar Travers and co. A

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Frederick Roberts, Santre and Marlow, McKinnon and Reed, Don Carlos Hall. Good performances and very good business. Good bills at both houses drew well 9-14.

WORCESTER, MASS.—Park (Alf. T. Wilton, res. mgr.): Packed houses enjoyed the following excellent bill 9-14: Ferry Corwey, Guyer and O'Neil, Clay Clement and co., Halliday and Leonard, James Francis, Dooley and co., Harry B. Lester, and Stires and Loudan.——Poli's Theatre (S. Z. Poli, prop.): S. R. O. at each performance week 9-14. Mr. and Mrs. Sidney Drew, Reno and Richards, Gilroy, Haynes and Montgomery, Twelve Navajo Girls, World's Comedy Four, Diamond and Smith, and Young and Devoie pleased.

MILWAUKEE, WIS.—Star (F. R. Trottman, mgr.): The London Gaiety Girls co. made a hit at the Star 8-14. Week 15-22: Miner's Merry Burlesquers.——Crystal: The bill provided by Manager Winters for the reopening 9 consisted of Mr. and Mrs. Robyns, Schneck Family, Earl and Wilson, Fayn Cooley and Fay, Bates and Earnest, and Brooke Eltrym.——Grand: Week 9-14: Harry Fink, Giles Harrington, Edwin Musliner, Torcart and D'Alma, and De Coe.

POUGHKEEPSIE, N. Y.—Family Theatre (Victor D. Levitt, mgr.; Fred de Bondy, res. mgr.): Steadily increasing business is the rule at this house. Bill 9-14 includes Foster and dog, Philbrook and Reynolds, Alice Alva, Sheridan and Mack, Fred Conklin and co., and the Great Eldridge.——Item: E. B. Sweet, who was resident manager under former lessee, has been engaged as press agent and assistant manager.

NEW BEDFORD, MASS.—Hathaway's (Theodore B. Baylies, mgr.; John M. Hathaway, res. mgr.): Week 2-7: Dida, George Wilson, Marvelous Le Pages, Mr. and Mrs. Cal Stewart, Delmore Sisters, Ed. Muller's dogs, Murphy and Andrews. Record-breaking business. Week 9-14: Callahan and Mack, Larsen Sisters, Slater and Williams, Valdares' cyclists, Nate Leipsic, Hayman and Franklin, and Dora Pelletier. Business always good.

QUINCY, ILL.—Bijou (Patrick and McConnell, mgrs.): Week Sept 25-2: Minor and Galbreth headed the bill, making a big hit. Others: Lewman and Ewing, Kittie Stevens, Chris. Lane, and Anna Mae Liebig. Week 3-9: Another good bill attracted big crowds. Bonnie Gaylord as the girl from Posey County made an immense hit. Bill included Claudius and Stewart, Gould and Patrick, Jennie Bentley and Anna Mae Liebig.

HOBOKEN, N. J.—Empire Theatre (A. M. Bruggemann, prop.): Week 2-8: Crowded houses saw Papinta, James H. Cullen, O'Rourke-Burnette Trio, George and May Woodward, Eight Musical Virginians, Alf. Holt, Favor and Lincoln co. in Hogan's Flats, and Rio Brothers. Week 9-15: Pilson and Errol, Ziska, King and co., Burton and Brooks, Lew Hawkins, Parker's dogs, Three Mitchells, and Dorsch and Russell.

BRIDGEPORT, CONN.—Poli's (S. Z. Poli, prop.; Ernest G. Mitchell, res. mgr.): The Navajo Girls are taking this town by storm 2-7 and are ably assisted by Pewitt, Mr. and Mrs. Jimmie Barry, J. K. Murray and Clara Lane, Josephine Gassmann and Picks, Ed Estus, and Castle and Collins. Business continues steady and large. Week 9: Tom Nawn and co., the Columbians, Rooney Sisters, Greene and Warner, Searl and Violet Allen, Spilk, and Antrim and Peters.

UTICA, N. Y.—Orpheum Theatre (E. L. Koeneke, res. mgr.): Week of 2: The Be Anos, Norcross, Blair and La Mar, Amy Lesser and Beatrice Bertrand, Carmencita and Aurora, John D. Gilbert, and Rae and Benedetto. Pleasing bill; good houses. Week 9: Gates and Nelson, Watson and Morrissey, Acker and Gilday, James T. Powers, Mallory Brothers, Brooks and Halliday, Charles Kenna, and the Carter and Waters co. Crowded houses.

LYNN, MASS.—Auditorium (Harry Katzes, mgr.): Week 2-7: Good performance to crowded houses by Crouch and Richardson, Le Clois and Hardt, Artie Hall, Mr. and Mrs. Darrow, Murphy and Willard, Quatuor Basque, and Onri Family. Week 9-14: Dida, Tyce and Jermon, Gourley, Scully and Gourley, Murphy and Andrews, Dorothy Kenton, Howard and Bland, Kalmos, and Killien and Murphy.

SYRACUSE, N. Y.—Grand Opera House (C. H. Plummer, mgr.): Horsky-Bergere and co., Rosnah and Miller, Six Cuttys, Elton Polo Troupe, Whittle, Ed J. Rice, Bertha Allison, and Goetz and Nelson 2-7 pleased large houses. Jules and Ella Garrison, Helen Reimer, Brothers Damm, John Eberly, Cherry and Bates, Reed Birds, and Al Coleman pleased fair houses 9-14.

PORTLAND, ME.—Portland Theatre (James E. Moore, mgr.): An especially fine bill week 2, including James J. Corbett, Whistling Tom Browne, Heaney and Steel, Gallagher and Barrett, Italian Trio, Eva Westcott, and Brothers Damm, to S. R. O. Week 9-14: Della Fox, Camara Sisters, Fred Lennox and co., the DeWitts, Mr. and Mrs. Darrow, La Vine Cimaron Trio, and J. F. Macdonald, to S. R. O.

LAWRENCE, MASS.—Colonial (Al. Haynes, mgr.): In the bill 2-7 were: Fred Lennox and co., Bohnell Brothers and Mack, Charles and Jac. Ahearn, Rich and Harvey, Leroy and Woodford, Irene Lee, and John Birch. Fine bill; good business. Week 9: Gallagher and Barrett, Daisy Harcourt, Elmer Tenley, Al Carleton, Cunningham and Smith, Taylor Twin Sisters, and the Tossing Austins.

SAN DIEGO, CAL.—Pickwick Theatre (Palmer and Fulkerson, lessees and mgrs.): Week Sept. 25: Bacon and Vane, Rawson's Dog and Pony Circus, Three Millards, Florida Sanford, and Bert White furnished a very attractive bill. Week 2: Lorraine and Howell, Thomas and Fuller, Leora and Zeralda, Drew and Allen, and Bacon and Vane: S. R. O.

HARTFORD, CONN.—Poli's Theatre (S. Z. Poli, prop.; Louis Kilby, mgr.): Crowded houses 2-7 enjoyed Dan McAvoy and his Fifth Avenue Girls; Spilk, flying ring expert; Louis Henry and co., Mignani Family, Mattie Keene and co., Hawthorne and Burt, and Polk and Trask. Business continued big 9-14.

PAWTUCKET, R. I.—New Theatre (J. W. Capron, mgr.): Week of 2: The Marquands, Hattie Dixie, Fagan and Merrion, Jim Hickle, Ray and Graham, Webster and Bernier. Fair business. Week 9: Anne Allaire, Bob Morris, Burke and Urline, R. E. Musgrove, Webster and Bermer, the Snakerions, and Florence Kipping.

PATERSON, N. J.—Bijou (J. H. Rowley, mgr.): Good audiences week 2-7 saw The Yankee Doodle Girls. Baltimore Beauties 9-14.——Family Theatre (Morris and Sims, mgr.): Week 2-7: Edgar Foreman, Pero and Wilson, Ilma Dore, Gaylor and Graff, and Kreisel's dogs and cats; good business. Good bill drew large audiences 9-14.

DOVER, N. H.—Bijou (W. L. Gallagher, mgr.; W. F. Barron, res. mgr.): After a thorough renovating opened for the season 9 under new management to S. R. O., and the following bill pleased: The Dalleys, Ben Johnston, Allen Sisters, Cook and Cook, and Annie Walsh.

COLORADO SPRINGS, COL.—Empire Theatre (Charles Alphin, mgr.): Week Sept. 25-30: Cirilucione, Dean, Trask, Gotz, Clark's animal circus, and Baker contributed good acts. Week of 2-7: Mound City Quartette, Hamilton Brothers, Riley and Morgan, and Truss.

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DETROIT, MICH.—Cecelia Loftus heads the entertainment at Temple Theatre week 9-14. She was warmly welcomed. Others are Le Roy and Lavanion, Mirzy von Wenzl, DeWitt, Burns and Torrance, Wood and Ray, Sidney Deane and co. and Hassan Ben Ali's Arabs.

EAST ST. LOUIS, ILL.—Family Theatre (L. E. Lund, mgr.): The Three Jacksons, Leo and Burt Monroe, and the Gilmore Family; good business. Blumkat-Atwood Stock co. in Smith's Pocket and the Orpheum Vaudeville co. 2-8; good bill and business.

BATTLE CREEK, MICH.—Bijou (W. S. Butterfield, mgr.): Love and Rollis, Annie Goldie, Frank and Ida Adams, James and Davis, Ruby Raymond, Clifford Wilkins 9-14 opened to crowded house. Satisfactory entertainment.

SHAMOKIN, PA.—Family Theatre (W. D. Nields, res. mgr.): Week 9: Phrase, Tally Ho Duo, Williams and Melburn, George and Herrington, Erie and Leo, Al Wilson and W. D. Stratton to phenomenal business.

GLOVERSVILLE, N. Y.—Family Theatre (J. B. Morris, mgr.; William Calhoun, asst. mgr.): A strong bill week 9, including Kriesel's dogs, cats, and monkeys, Martynne, Charles Gramlick, and Lillian Maynard. Business good.

LOUISVILLE, KY.—Appearing at Hopkins' week 8-14 are: Edwin Latell, Bellaclaire Brothers, Dorothy Drew, Paulo and Marle, Les Eigenes, and the Warsaw Brothers; business excellent. The Colonial Belles are the attraction at the New Buckingham.

YONKERS, N. Y.—Doric Theatre (Henry Myers, mgr.): Adele Purvis Onri, Tenda, Hickey and Nelson, Marion and Deane, Gillette's musical dogs, Nella Webb, McPhersons and Four Inkey, Dinks to good patronage 9-14.

MADISON, WIS.—Fisen's Theatre (Fred Flem, mgr.): Week of 2-7: Conner's dogs, Carrie Wimmer, Woodford and Milburn, St. Clair and Carlisle, Frank Leigh. Week 9: Bessie Bana, Jack and Lillian Wright, Musical Potts and Harte, the Julians.

SPRINGFIELD, MASS.—Poli's week 9 had Rossi's horse, Mattie Keene and co., Carlin and Otto, Joseph Blank, Magnani Family, Hayes and Suits, and George and Mary Woodward.——The Nelson presented the Knickerbocker Burlesquers first half the week.

NEW HAVEN, CONN.—Bijou Theatre (S. Z. Poli, prop.): Week 16: Joseph Hart and Carrie De Mar, Gilroy, Haynes and Montgomery, Josef Blank, Marlow, Plunkett and co., O'Rourke-Burnett Trio, Dora Pelletier, Pewitt.

CEDAR RAPIDS, IA.—People's Theatre (Vic Hugo, mgr.): Dida, Rawls and Von Kaufman, Ben Harney, Manly and Marshall, Lottie Monroe 9-14. Excellent bill; good business.

WILMINGTON, DEL.—Garrick Theatre (William L. Dockstader, mgr.): Henry Lee, Eickoff and Gordon, Seymour and Allen, Bristol's horses, John and Carrie Mack, Deveau, and George Hussey 9-14: fair business.

YORK, PA.—Parlor Theatre (William B. Pyle, mgr.): Edward and Nettie Massey, Harry G. Duvall, Howard and Cameron, Holt and Wilson, Jack DeVoy and Hugh S. Maguire drew good business 9-14.

BUFFALO, N. Y.—Shea's Theatre week 9 offered Lind, Musical Cuttys, Wilfred Clarke and co., James J. Morton, Cartmell and Harris, May Belfort, Bessire and Doretto, and the Pantzer Trio.

SPRINGFIELD, O.—Orpheum Theatre (Orpheum Theatre Co., mgrs.): Week 14: Roland Traverse and co., Lee Children, Will H. Cobb, McKinnon and Reed, and H. J. Wheeler pleased capacity.

BUTTE, MONT.—Family Theatre (Francis Nelsonia, mgr.): Week 8: Quinn Trio, Henderson and Ross, Woodson Sisters, Atlantis, De Lasko, Ryan and Douglas, and Master Harold Hoff.

LANSING, MICH.—Bijou Theatre (D. J. Robson, mgr.): The Great Gay, Schoenwerk, Great De Greaux, James and Davis, and Tom Farrell. Fine programme to good business.

RACINE, WIS.—Bijou Theatre (F. J. O'Brien, mgr.): Week 2-9: Nelson and Nelson, John Sherwood, Adalyn Dright, Rice and Morris, Two Rays, Dutch Walton, Mack Sisters, and Buckley's dogs. S. R. O.

DECATUR, ILL.—Bijou (A. Seigfred, mgr.): New faces are Von Goffre and Mlle. Cortelli, Fox and Summers, Howard and Leslie, and Nettie Fields.

MUSKEGON, MICH.—Crystal (J. J. Brott, mgr.): Scoenwerk, Sheen and Darr, Eugene Henry, and Celestia Bancroft 9-14, pleasing good business.

READING, PA.—Bijou (Updegraff and Brownell, mgrs.): Bowery Burlesquers co. 9-14 pleased good houses.

CORRESPONDENCE

(Continued from page 7.)

stunning costumes; large and fashionable audience. Happy Hooligan's Trip Around the World 9. Tim Murphy 18. The Punkin Husker 21. The Forbidden Land 22.

MOBERLY.—HALLORAN'S THEATRE (P. Halloran, mgr.): Buster Brown Sept. 29 pleased fine business. Buried Alive 2 pleased. His Highness the Bey 6-9; first-class performances to good houses. Punkin Husker 7; pleased. Female Detectives 9 pleased fair house. The Fatal Wedding 10. The Little Homestead 14. The Runaways 17. Sky Farm 18.

LOUISIANA.—PARK THEATRE (Michael F. Dallet, mgr.): Joseph De Grasse in Richelieu 7; excellent performance to average business. Wife in Name Only 10. Fatal Wedding 13. Posey from Poseyville 16. Weil's Band 23.

MEXICO.—GRAND OPERA HOUSE (R. P. Waterman, mgr.): Fatal Wedding 6; fair co. and house. Van Dyke and Eaton 9-14. Where the Cotton Blossoms Grow 18. Lyman Howe's Moving Pictures 23. Weil's Concert Band 24. At Cripple Creek 26.

DE SOTO.—JEFFERSON (Leon Herrick, mgr.): Joseph De Grasse as Richelieu 10; excellent co.; fair but appreciative audience. Trip to Mars 14. Two Orphans 16. Howe's Moving Pictures 18. Mahara's Minstrels 27.

RICH HILL.—SANDERSON OPERA HOUSE (N. Gossum, mgr.): Wickersham (lecture) 2; full house. That Little Swede 7 pleased good house. An Aristocratic Tramp 16.

CLINTON.—BIXMAN'S OPERA HOUSE (W. P. Jarvis, mgr.): His Highness the Bey 3; splendid performance and business. Punkin Husker 11.

FULTON.—PRATT'S THEATRE (C. F. Wilkerson, mgr.): Down Where the Cotton Blossoms Grow 11. Lyman Howe 20. At Cripple Creek 25.

MACON.—BLUS OPERA HOUSE (H. Logan, mgr.): Raymond Stock co. 16-18. Sky Farm 19. Hot Time in Coontown 25.

MONTANA.

BUTTE.—BROADWAY THEATRE (James K. Heslet, mgr.): Mrs. Wiggs 2, 3 did a deservedly good business. Marriage of Kitty 8, 9. May Irwin in Mrs. Black is Back 12. Warren Conlon and Ogden Stevens in When Knighthood Was in Flower 13, 14.—GRAND OPERA HOUSE (Dick P. Sutton, mgr.): Jolly Grass Widows 2-8. Washington Society Girls 9-15.

MISSOULA.—UNION OPERA HOUSE (Charles A. Harnois, mgr.): The Star Show Girls 2; good performance; fair house. May Irwin in Mrs. Black is Back 10. The Marriage of Kitty 11.

ANACONDA.—THEATRE MARGARET (F. H. Clinton, mgr.): Mrs. Wiggs 5 to $800 house; best of satisfaction.

NEBRASKA.

LINCOLN.—OLIVER (Zehrung and Crawford, mgrs.): The Little Homestead 4; good co.; found favor with large audience. Human Hearts 6, 7 to excellent business. Buster Brown 10. That Little Swede 13, 14. Prince of Pilsen 16. Walker Whiteside 18. Hoity-Toity 19.

GRAND ISLAND. — BARTENBACH OPERA HOUSE (Henry Bartenbach, mgr.): Si Plunkard 4; crowded house; fair performance. Chase-Lister 9 opened week's performance to S. R. O.; good.

KEARNEY.—OPERA HOUSE (R. L. Napper, mgr.): J. C. Lewis in Si Plunkard 6; good business and good performance of the kind. Rip Van Winkle 25.

NORFOLK.—AUDITORIUM (A. J. Dunlevy, mgr.): Yon Yonson 11. Lyman Twins 16. The Prince of Pilsen 18.

NEW HAMPSHIRE.

MANCHESTER.—OPERA HOUSE (E. W. Harrington, mgr.): Wizard of Oz 4; excellent, to fair house. James O'Neill in Monte Cristo 5 to good house. Duke of Killicrankie 7; fair houses; deserved better. When We Were Twenty-One 10; good house. Why Girls Leave Home 11. Buster Brown 18. Kyrle Bellew 19.—PARK THEATRE (John Stiles, mgr.): When the World Sleeps 5-7 drew well and pleased. Wine, Woman and Song 9-14 opened to good business. Ruined Lives 12-14 failed to appear. Robie's Knickerbockers 19-21.

CONCORD.—WHITE'S OPERA HOUSE (B. C. White, mgr.): Phelan Stock co. 9-14; satisfaction to crowded houses. Plays: Wedded, But No Wife, The Creole's Revenge, By Right of Sword, A Stranger in a Strange Land, Sergeant James, and Her Mad Marriage. Why Girls Leave Home 10 canceled. Wizard of Oz 16.—PHENIX HALL: J. C. Rockwell's Sunny South 13, 14.

PORTSMOUTH.—MUSIC HALL (F. W. Hartford, mgr.): Henrietta Crosman in Mary, Mary, Quite Contrary 6; good house; fine performance. Why Girls Leave Home 12. Dot Karrol 13. James O'Neill 14.—ITEM: Mgr. Hartford has leased the Concord (N. H.) Auditorium.

NASHUA.—THEATRE (A. H. Davis, mgr.): Phelan Stock co. 7 closed a week's engagement to good business. Why Girls Leave Home 9 to fair house. Wizard of Oz 11; capable co. to good receipts. Buster Brown 17.

LACONIA.—MOULTON OPERA HOUSE (Wm. B. Van Duzer, mgr.): The Bell Boy 11 failed to appear. The Sunny South 12. Shepard's Moving Pictures 17. Wizard of Oz 24.

CLAREMONT.—OPERA HOUSE (H. T. Eaton, mgr.): Lorne Elwyn co. 5, 6, 7 to packed houses; enormous business; all house records broken.

DOVER.—CITY OPERA HOUSE (Charles M. Corson, mgr.; Charles E. King, bus.-mgr.): Dot Karroll 16-21.

NEW JERSEY.

TRENTON.—TAYLOR OPERA HOUSE (Montgomery Moses, mgr.): Victor Herbert and Henry Blossom's new comic opera, M'lle Modiste, was given its premier here 7 by Charles Dillingham's co., headed by Fritzi Scheff, success being obtained by Mr. Herbert's beautiful music and Mr. Blossom's bright lines. The audience went perfectly wild over the performance. Following is the cast: Fifi, Fritzi Scheff; Henri De Bouvray, William Pruette; Captain Etienne, Walter Percival; Hiram Bent, Claude Gillingwater; Gaston, Leo Mars; General Le Marquis, George Schrader; Lieutenant Rene La Motte, Howard Chambers; Francois, J. A. Kiernan; Madame Cecile, Josephine Bartlett; Fanchette, Edna Fassett; Nanette, Blanche Morrison; Marie Louise, Louise Le Baron; Bebe, Ida Mora; Mrs. Hiram Bent, Bertha Holly. The Maid and the Mummy attracted well 9; performance very satisfactory. Babes in the Woods 20, 21.—STATE STREET THEATRE (F. B. Shalters, mgr.): A Hot Old Time 5-7 made a fruitless effort to entertain. Paris by Night 9-11 attracted well; was a satisfactory performance. Child Slaves of New York 16-18. West and Vokes 19-21.
ALBERT C. D. WILSON.

HOBOKEN.—LYRIC THEATRE H. P. Soulier, mgr.; Grant S. Riggs, bus.-mgr.): Hearts of Gold 5-7 opened to fair business; cast strong; scenic effects very elaborate. Shadows of a Great City played to good business 8-11; company pleased. Child Slaves of New York 12-15. Dora Thorne 16-18.
THOS. J. McALEER.

PATERSON.—OPERA HOUSE (John J. Goetchius, mgr.): Chester De Vonde Stock co. 2-7 to capacity; co. capable and pleased with the following plays: Ten-Ton Door, Doomed, The Pirate's Treasure, A Mother's Crime, The Man with the Crucifix O'er His Heart, Babes in the Woods, and The Drunkard's wife. Daniel Ryan Stock co. 9-14 to good audiences; co. pleased. Plays: Camille, Othello, A Royal Lover, An Enemy of the King, Macbeth, The Fatal Wedding, Richard III, and Monte Cristo. Nat M. Wills 16.

ATLANTIC CITY.—SAVOY THEATRE (Fred E. Moore, mgr.): Marching Through Georgia 2, 3; good to fair business. Woodland 4; S. R. O. Shadows of a Great City 6, 7; fair to good business. Dora Thorne 9, 10 pleased fair audiences. Hot Old Time 11; show only fair; business good. The County Chairman 12; big business; audience delighted. The Way of the Transgressor 13. Britt-Nelson fight pictures 14. Message from Mars 16. R. F. Outcault lecture 18. Nat Wills 20. Wm. Crane 21.

PLAINFIELD.—NEW PLAINFIELD THEATRE (W. J. Counihan, mgr.): Ralph Stuart in The Christian (matinee and evening) 6 to good business. Marching Through Georgia, return engagement (matinee and evening) 7 to capacity. Robert Gailiarn in For His Brother's Crime 9 packed house. Village Parson 11; top heavy house; heavy storm against it. Selma Herman in Queen of the Convicts 14. R. F. Outcault 19. Dr. Jekyll and Mr. Hyde 20. Nelson's Moving Pictures 21.

ELIZABETH.—LYCEUM THEATRE (Edwin Elroy, mgr.): Nettie the Newsgirl 5-7; only fair co.; fair returns. Why Girls Leave Home 9-11; co. pleased good houses. Paris by Night 12-14; good co. opened to big business. Plays: Fast Life in New York 16-18. Dora Thorne 19-21.—JACOB'S THEATRE: A Message from Mars 14. Pudd'nhead Wilson 16.

SALEM.—GRAND OPERA HOUSE (William Alexander, mgr.): In the Wrong House 9 pleased good sized audience. Dora Thorne 11; good performance to capacity. The Way of the Transgressor 14. The American Vandeville co. 16-18. Garrick Stock co. 23-25.

BRIDGETON.—CRITERION THEATRE (Ed. B. Moore, mgr.): Rathburn-Mann co. 7 closed; business very poor. Dora Thorne 12. A Hot Old Time (matinee and night) 14. Sleeping Beauty and the Beast 25.

WASHINGTON.—OPERA HOUSE (Robert Petty, mgr.): Neighborly Neighbors 19.

NEW MEXICO.

LAS VEGAS.—DUNCAN OPERA HOUSE (E. R. Blood, mgr.): Geo. Samuel's co. presenting A Deserted Bride and The Man from Mexico 4, 5; fair houses; good co. Virginia Calhoun in Romona 6; good co.; large audience.

NEW YORK.

ALBANY.—EMPIRE THEATRE (Frank Williams, mgr.): Paul Gilmore in Captain Debonnaire 6 well received by large audience; praise is due Adelaide Fitz Allen and Marie Peters for clever work. The Heir to the Hoorah 7 delighted a packed house; fine performance. Edna Aug in A Four Leaf Clover 10; good house; excellent co.; play failed to please. The Maid and the Mummy 11; packed house; good co. Otis Skinner in His Grace de Grammont 12 cordially received; fine production; house packed. Hi Henry's Minstrels 13 Thalia Theatre co. 16. The Isle of Spice 19.—HERMANUS BLEECKER HALL (H. R. Jacobs, mgr.): Fast Life in New York 5-7 drew well. Bickel, Watson and Wrothe 9-11 in Tom, Dick and Harry tested the capacity; performance made a great hit. Why Girls Leave Home 12, 13. E. H. Sothern and Julia Marlowe in Taming of the Shrew 14; Jessie Mae Hall 16-18. Charles Grapewin 19-21.—ITEMS: Elliott Dexter retired from the cast of The Heir to the Hoorah co. here 7. Grace Whitworth of A Four Leaf Clover co. was entertained by friends here 7.
G. W. HERRICK.

SYRACUSE.—WIETING OPERA HOUSE (John L. Kerr, mgr.): W. H. Crane was successful in his production of the American Lord 6, 7; the play is a pleasing one and Mr. Crane is fitted with one of those energetic, patriotic American parts with which he has become identified; business good. Hi Henry's Minstrels 9 presented a prettily staged first part and amused fair sized houses. Sothern-Marlowe in Taming of the Shrew 10; handsomely mounted and well played to large house. Isle of Spice 11 returned to well pleased and good sized audience. Otis Skinner 13. Maid and the Mummy 14. In the Bishop's Carriage 18.—BASTABLE THEATRE (H. A. Hurtig, mgr.): In New York Town 9-11, Hurtig and Seamon's latest, was sumptuously staged and well done by a large co. to big houses. Charles Grapewin 12-14. In the Shadow of the Thorne 16-18. Hearts of Gold 19-21.—ITEM: Jules Hurtig was in town 9-11 looking over In New York Town.
E. A. BRIDGMAN.

ELMIRA.—LYCEUM THEATRE (M. Reis, mgr.; W. Charles Smith, res. mgr.): This new and handsome house will open 19 with The Isle of Spice. Princess Chic 20.—RIALTO THEATRE (F. W. McConnell, mgr.): Bossley and Rostelle, the Great Roy, Myrtle Andrews, Alice Armin, Lottie Fayette, Cecelia Walton and Sadie Brand 9-14; large business.—ITEMS: Friends of Henry E. Dixie, once a star with the Boston Ideal Opera co. and later manager of Dixie's Theatre and Rorick's Theatre, this city, will regret to learn that he has been removed to a sanitarium, blind and hopelessly ill.—John J. Shannon has gone in advance for the Waite Comedy co.—R. G. Payton has closed with the Thorne Dramatic co. to put out a co. of his own.—The Tarentum Realty co. is erecting a new $50,000 theatre at Tarentum, Pa.—J. C. Fish has been appointed manager of the Mahoning Street Opera House, Punxsutawney, Pa.
J. MAXWELL BEERS.

POUGHKEEPSIE. — COLLINGWOOD OPERA HOUSE: Nat M. Wills in The Duke of Duluth 7 drew good matinee and large audiences at night; good co. Neighborly Neighbors 9 was a very poor attraction, the piano playing of Tom Waters being the only redeeming feature; light house. The Sambo Girl 12, with Eva Tanguay in the title role, met with instant favor and delighted fair attendance. Lyman H. Howe's Moving Pictures 14. International Stock co. 16-21.—COLUMBUS HALL: The Fays 9-14 gave their mystifying exhibition to good business; benefit Knights of Columbus. Ben Greet co. 27, 28.

GLENS FALLS.—EMPIRE THEATRE (J. A. Holden, mgr.): Cook-Church Stock co. Sept. 25-30 (except 29); successful week; excellent satisfaction. Woman in the Case 29; good attraction and business. U. T. C. 2; two good houses. King of Rogues 4; fair business and co. Heart of Texas 6; co. pleased a fair sized audience. Ruined Lives 7; good co. and business. Harvey and Gage Stock co. 9-14 opened to S. R. O.; co. is giving good satisfaction. Plays first part of week: The Girl from Texas, Parish Priest and Colleen Bawn. Rural Alvin's Pictures 23, 24.

SARATOGA SPRINGS.—TOWN HALL THEATRE (Sherlock Sisters, mgrs.): King of Rogues 11 pleased a fair sized audience, particularly on the top floor; co. good. Alice Dorr's Pictures 13, 14. Columbia Stock co. 16-21 sent word of their closing. Pudd'nhead Wilson 18. Charles Grapewin 24 has changed to later. Too Proud to Beg 30.—ITEM: The improvements to the reseating of the auditorium of the Town Hall Theatre are pronounced by our theatregoers to be the best ever made in that popular playhouse.

BINGHAMTON.—STONE OPERA HOUSE (J. P. E. Clark, mgr.): The Sleeping Beauty and the Beast 5 drew good business. The Real Widow Brown 7 drew fair house. Paul Gilmore 9; good attendance; excellent satisfaction. The Maid and the Mummy 10; attracted good audience. Princess Chic 11 was well received by fair house. In the Bishop's Carriage 12. Isle of Spice 13. Wm. H. West's Minstrels 14. Maud Hillman 16, 17, 18.—ITEM: Paul Gilmore, Miss Pettes and Manager Wheeler were guests of the Press Club 9.

JAMESTOWN.—SAMUEL'S OPERA HOUSE (J. J. Waters, mgr.): The Isle of Bong Bong 5; very good co. and business. Eben Holden 7; fair co. and business. The Woman in the Case 9; excellent co.; fair audience very well pleased. Rudolph and Adolph 10; pleased small audience. The Devil's Auction 11; fair co. and business. A Crystal Slipper 12, 13; local talent; benefit of the firemen. Katherine Purnell co. week of 16.

HORNELLSVILLE. — SHATTUCK OPERA HOUSE (M. Reis, lessee; Chas. S. Smith, mgr.): May Hillman Stock co. 9 opened for five nights and matinee, presenting Shores of Dangerfield as opening bill, followed by Hearts of the South and Crimes of a Great City; good houses ruled. Paul Gilmore as Captain Debonnaire 11 gave the dramatic treat of the season; the applause was so prolonged that he appeared and made a short speech. Princess Chic 18.

NEWARK.—SHERMAN OPERA HOUSE (S. F. Sherman, mgr.): Missouri Girl 5; return; pleased good house. Princess Chic 7 gave the best entertainment of the season to a highly pleased audience. The Maude Hillman co. opened a three night engagement to big house 9. Plays: Home, Sweet Home, Nan Patterson, and Curse of Beauty; best repertoire co. ever in Newark. King of Rogues 20. Vaudeville and Indoor Circus 21. Moving Pictures 26.
E. H. RIDLEY.

PEEKSKILL.—COLONIAL THEATRE (Fred S. Cunningham, mgr.): Under Southern Skies 3; excellent performance to a large and well pleased audience. Eight Bells 5 drew large house. Two Orphans 9; fair performance to good house. A Messenger from Mars 10 delighted a fair house. R. F. Outcault 12. Shadows of a Great City 13. The Real Widow Brown 14. Manhattan Stock co. 16-21. W. J. Keith's co. 23. David Harum 25.

YONKERS.—MUSIC HALL (Wm. J. Bright, mgr.): Jere McAuliffe Stock co. 2-7 to capacity. Plays: Confessions of a Wife. The Irish Game Keeper, Up York State, Man-o'Wars-Man, Shamus O'Brien, Tennessee's Pardner, David Proctor and London co. in A Message from Mars 9. Shadows of a Great City 12. Real Widow Brown 13. Eva Tanguay in the Sambo Girl 14.

KINGSTON.—OPERA HOUSE (C. V. Du Bois, mgr.): Neighborly Neighbors 11; satisfactory performance; light business owing to stormy night. Tom, Dick and Harry 14. Aubrey Stock co. 16-21.—RONDOUT OPERA HOUSE (William G. Finley, mgr.): The Real Widow Brown 11 drew well and pleased. For Her Children's Sake 13. Dorothy Lewis 16-21.

TROY.—RAND'S OPERA HOUSE (M. Reis, mgr.; H. J. Thompson, res. mgr.): In New York Town 5 delighted big audience. Paul Gilmore 7; fine house. When the World Sleeps 9, 10; satisfied lovers of the sensational. The Maid and the Mummy 12. Hi Henry's Minstrels 14. Why Girls Leave Home 16, 17. West's Minstrels 19. Isle of Spice 20. Sign of the Four 21.

NEW ROCHELLE.—(J. W. Fellows, mgr.): McKee's Comedians in Trip to Chinatown, Temperance Town and A Midnight Bell 4-6 to fair business; co. ordinary. Vaudeville 7 pleased fair audience. In the Land of Cotton 9; house fair; pleased. Eva Tanguay with good co. pleased in The Sambo Girl 11; house small; stormy.

NIAGARA FALLS.—INTERNATIONAL THEATRE (Harris Lumberg, mgr.): The Isle of Spice 5 to fashionable audience; extremely good performance; well received. Joshua Simpkins 7 filled the house at two performances. When the World Sleeps 12. Gismonda 13. When Women Love 14. The Maid and the Mummy 16.

CORNING.—OPERA HOUSE (Wallace and Gilmore, lessees and mgrs.; H. J. Sternberg, res. mgr.): The Woman in the Case 5; fair house; very good performance. Muggs' Landing 7; good house. U. T. C 9. Paul Gilmore 10; fair house; delighted audience. The Nazarene 18. Princess Chic 19. The Beauty Doctor 20.

NORWICH.—CLARK OPERA HOUSE (L. B. Bassett, mgr.): When Women Love 3; good co. and performance; light business. Mary Emerson in Will o' the Wisp; excellent performance; strong co.; costumes and scenery elegant; small audience. Cousin Kate 23.

PALMYRA.—OPERA HOUSE (H. L. Averill, mgr.): Princess Chic 6; one of the best attractions ever here; greatly appreciated by a fair sized audience; scenery and costumes very fine. Elwyn Strong in Dr. Jekyll and Mr. Hyde 9; very pleasing to fair business. On the Bridge at Midnight 24.

OSWEGO.—RICHARDSON THEATRE (J. A. Wallace, mgr.): Muggs Landing 5; large houses; nice satisfaction. W. H. West's Minstrel Jubilee 10. Dr. Jekyll and Mr. Hyde 11. King of Rogues 19. Cousin Kate 21.

ROME.—O'CONNELL'S OPERA HOUSE (S. E. Dillon, mgr.: A new playhouse owned by Maude Stillman co. opened week Sept. 25; S. R. O. every performance. Fault of Man 4; S. R. O. Edmond Keene 14.

GLOVERSVILLE.—DARLING THEATRE (Will E. Gant, mgr.): Hi Henry's Minstrels 11; first class to large and well pleased audiences. Clinton Stock co. 12-14. Chas. E. Grapewin 16. Howe's Pictures 21.

FISHKILL.—ACADEMY OF MUSIC (C. G. Robinson, mgr.): Eight Bells 4 to S. R. O.; co. good. Wheelock's Indian Band 6; deserved larger house. Neighborly Neighbors 14. Bon Ton Comedy co. week 23.

WEEDSPORT.—BURRITT OPERA HOUSE (J. R. Palmer, mgr.): Princess Chic 3 delighted fair house at advanced prices. Ikey and Abey failed to appear 10. De Rue Bros'. Minstrels 16. All Tangled Up (local) 20.

COHOES.—OPERA HOUSE (E. C. Game, mgr.): The King of Ranger 7; to fair business. Ruined Lives 9. Birkel, Watson and Watts in Tom, Dick and Harry 13; pleased a large house. Isle of Spice 17. Jessie Mae Hall 19.

PENN YAN.—YATES LYCEUM (H. E. Bell, mgr): Human Hearts 1; good performance; good business. Hi Henry's Minstrels 4; good performance and business. Dr. Jekyll and Mr. Hyde 6; poor to fair house. Princess Chic 10; excellent, to crowded house.

GRANVILLE.—PEMBER OPERA HOUSE (T. A. Boyle, mgr.): Mary Emerson 2, pleased a good house. Ruined Lives 5; good co. and house. Cousin Kate 12. Slaves of the Mine 25.

PERRY.—AUDITORIUM (Smith and Olmstead, mgrs.): Trip to Egypt Sept. 25; good house and co. Eben Holden 2; good house and performance. Missouri Girl 14.

WARSAW.—FARMAN THEATRE (D. M. Cauffman, mgr.): Eben Holden 3; excellent satisfaction to good business. Whitney Brothers concert 10 pleased capacity. Princess Chic 25.

HERKIMER.—GRAND OPERA HOUSE (Ben Schermer, mgr.): When Women Love Sept. 30; pleased a fair house. Mary Emerson 6; good to poor house. Our Folks 10. Romance of Coon Hollow 20.

LYONS.—MEMORIAL THEATRE (Burt C. Ohmann, mgr.): Princess Chic 5 pleased good audience. Missouri Girl 11; satisfied a fair house. David Garrick, benefit Lodge No. 869 B. P. O. Elks, 13, 14.

DANSVILLE.—HECKMAN OPERA HOUSE (L. H. Heckman, mgr.): Opened with Human Hearts Sept. 19; pleased good business. Eben Holden 4; S. R. O.; good performance and co. Missouri Girl 16.

DUNKIRK.—NELSON'S OPERA HOUSE (R. C. Lawrence, mgr.): Eben Holden Sept. 30 pleased a fair house. The Isle of Bong Bong 3 canceled. Joshua Simpkins 11. A Country Boy in New York 14.

SCHENECTADY. — VAN CURLER OPERA HOUSE (Charles H. Benedict, mgr.): The Aubrey Stock co. 9-14 (excepting 13) to good houses. E. H. Sothern and Julia Marlowe in Taming of the Shrew 13.

JOHNSTOWN.—GRAND OPERA HOUSE (J. A. Colin, mgr.): The King of Rogues 10; fair business. Hi Henry's Minstrels 12; pleased good business. Dr. Jekyll and Mr. Hyde 14.

OGDENSBURG.—OPERA HOUSE (Charles S. Hubbard, mgr.): W. H. West's Minstrels 7 pleased good house. A Romance of Coon Hollow 13.

WELLSVILLE.—BALDWIN THEATRE (S. F. Sherman, lessee; Mark Grace, mgr.): Eben Holden 6 to full house: well pleased.

CLYDE.—OPERA HOUSE (W. C. Nichols, mgr.): Missouri Girl 9 pleased a good house. On the Bridge at Midnight 19.

ONEONTA.—THEATRE (O. S. Hathaway, mgr.; Ralph P. Stoddard, bus.-mgr.): The Will o' the Wisp 7 pleased good house. Princess Chic 12.

OLEAN.—OPERA HOUSE (J. H. Havens, mgr.): Bennett-Moulton co. 2-5; large houses and good satisfaction. The Woman in the Case 6.

NORTH CAROLINA.

GREENSBORO.—GRAND OPERA HOUSE (Chas. T. Fuller, mgr.): The Old Homestead Quartette (Lyceum course entertainment) 2; good co. and business. The Clansman 3; excellent co. and business; standing room sold at $2; largest business in history of the house. 'Way Down East 4; excellent co. and business. Babes in Toyland 6; S. R. O. The Edsall-Winthrop Stock co. week 9-14, except 12, in which Effie Ellsler plays Hazel Kirke.

DURHAM.—ACADEMY OF MUSIC (J. W. Burroughs, mgr.): Babes in Toyland 4; good performance and business. The Clansman 5.—ITEM: The Clansman gives promise of drawing largest audiences ever assembled at a performance in Durham; seats all sold out.

WINSTON-SALEM.—ELKS AUDITORIUM (W. J. Cromer, mgr.): Edsall-Winthrop Stock co. 3-5 pleased; excellent business entire week. Effie Ellsler in Hazel Kirke 13. Donnelly and Hatfield's Minstrels 14. Sign of Four 18. Miss Bob White 23. The Player Maid 26.

WILMINGTON.—ACADEMY OF MUSIC (Cowan Brothers): Fritz and Snitz 5 to large audience; fine performance. Hazel Kirke 9 to small house; good co. The Clansman 10; two record breaking houses delighted.

RALEIGH.—ACADEMY OF MUSIC (J. Sherwood Upchurch, mgr.): Effie Ellsler 11. Sign of the Four 12. Son of Rest 17. New York Belles 18. Telephone Girl 19. Mordant Stock co. 23. Miss Bob White 24.

CHARLOTTE.—ACADEMY OF MUSIC (Marx S. Naman, mgr.): Human Hearts Sept. 27 to satisfied small business. A Bunch of Keys 28 to small business; fair performance.

NEW BERN.—MASONIC OPERA HOUSE (F. F. Matthews, mgr.): Corinne Runkell Stock co. week 2 to fair business. Mason and Mason 4 pleased capacity. Clansman 9 delighted capacity. Hazel Kirke 10.

WILSON.—LYCEUM THEATRE (J. J. Privett, mgr.): The Sign of the Four 10; excellent co.; good business.

NORTH DAKOTA.

WAHPETON.—OPERA HOUSE (W. C. Probert, mgr.): Roselle Knott in When Knighthood Was in Flower 2; best of satisfaction to one of the largest and most representative audiences; lower floor was packed at $1.50 per seat. Sanford Dodge in Damon and Pythias 4; excellent co; Mr. Dodge scored; auspices local K. P.; big business. Perry and Patton in Jerry from Kerry 5, 6. Burglar's Sweetheart 14.

MANDAN.—OPERA HOUSE (Kennelly, mgr.): Schubert Symphony Club 3; good house; audience well pleased; Tom Purcell a favorite. Roselle Knott co. in When Knighthood Was in Flower 5; crowded house; audience enthusiastic over Anna Day, who appeared in the title-role.

GRAND FORKS.—METROPOLITAN THEATRE (C. P. Walker, mgr.): The Missouri Girl 2 to light house. Mrs. Wiggs 11. Kilties' Band 15. Lady of Lyons 17. San Toy 19. The Girl from Sweden 23. The Convict's Daughter 24.

OHIO.

DAYTON.—VICTORIA THEATRE (L. M. Boda, gen. mgr.; G. C. Miller, bus.-mgr.): Sho-Gun 5 delighted S. R. O. for the third time in a few months. Babes in Toyland 9; fairly entertaining to capacity house. William Faversham in The Squaw Man 10; interesting play; excellent house enjoyed the production thoroughly. Genius and the Model 16. The Crossing 18, 19. Mildred Holland in The Triumph of an Empress 21.—NATIONAL THEATRE (Gil Burrows, mgr.): Across the Pacific 5-7; good comedy and capable co. to good houses. The Boy Behind the Gun 9-11; original and entertaining; excellent co.; business excellent. Charles T. Aldrich in Secret Service Sam 12-14. Howard Hall in The Millionaire Detective 16-18. Bob Ford and Mame Gehrue in Lovers and Lunatics 19-21. George Sidney in Busy Izzy 23-25. A Wife's Confession 26-28.—PARK THEATRE (Gil Burrows, mgr.): London Belles 16-18.
LUCIEN A. SOWARD.

URBANA.—CLIFFORD THEATRE (Edward Clifford, mgr.): Shooting the Chutes 6; with a fair house proved the greatest laughter breeder ever in the house; the work of the principals and specialties very good. Sousa's Band (matinee) 12. Old Clothes Man 16. Isle of Spice 24.—ITEMS: One of Many 10 canceled.—Manager Clifford to visit Ohio and Virginia, as baritone soloist, under management Redpath Lyceum Bureau. During his absence Press Agent Edward Hallinger will be the Clifford manager.
WILLIAM H. McGOWN.

YOUNGSTOWN.—PARK THEATRE (Jule Delmar, mgr.): Robert Fitzsimmons Sept. 29 in A Fight for Love; pleased packed house. Mabel McKinley in The Parson's Wife 30; pleased good business. The Bowery News Girl 2; poor co.; good business. Busy Izzy 3; fine to big house. The Holy City 4; good business and performance. Mildred Holland in The Triumph of an Empress 5; as usual excellent performance and business. Finnigan's Ball 6, 7. Serio-Comic Governess 9-11; attraction and business good. Why Women Sin 12-14. Rudolph and Adolph 14.—GRAND OPERA HOUSE (J. K. Albaugh, mgr.): The Red Raven Cadets headed the bill 2-7, and scored. The rest of the bill was good. The bill for 9-14 was the best for several weeks, and consisted of Yackley and Bunnell, Cunning, Toledo and Price, Bertie Fowler, Estelle Wordette and co., Nichols Sisters, and Wormwood's Circus.—ITEMS: Colonel Frank Sourbeck has resigned his position in charge of the door at the Park Theatre.—Prices at the Grand have been reduced to 10, 20, 30 and 50 cents, all seats reserved.—While in this city Robert Fitzsimmons was an attraction and feature at the Ohio Works-Niles Baseball Game, and was presented to the spectators in a neat speech by Umpire Evans. He remembered many of his friends and admirers with mementoes in the shape of horseshoes made by himself.

AKRON.—COLONIAL THEATRE (M. Reis, mgr.; Uiy S. Hill, bus.-mgr.): Busy Izzy 4; large house; excellent co. Bowery News Girl 5 pleased good attendance. Little Johnny Jones 6; co. very entertaining; well filled house. Isle of Bong Bong 7; fair attendance and co. Finnigan's Ball 9 pleased medium attendance. Why Women Sin 11. Pretty Peggy 12. Quincy Adams Sawyer 13. Sousa 15. The Four Huntings 16. The Flaming Arrow 17. Maid and Mummy 18. The Devil's Auction 20. Running for Office 21.—UNIQUE THEATRE (Achille Phillion, mgr.): Harry S. Marion, the cameragraph, the Zimmermanu, Langdon and Hutchinson. Albine and La Brant 9-14; poor attendance; attractions fair.

HAMILTON.—JEFFERSON (Tom A. Smith, mgr.): The Myrkle-Harder Stock co. 1-7; good business. Plays: A Slave Girl, The Deserter, A Child of the Slums, The Ways of London, A Quaker Tragedy, and The Fisherman's Daughter. James Kyrle McCurdy in The Old Clothes Man 8; co. and business good. Wedded and Parted 9; fair house. Shooting the Chutes 11. Black Crook, Jr., 12. The Little Red School House 14, 15. Seminary Girl 16. Isle of Spice 19. Eye Witness 21. Trip to Egypt 22. 'Way Down East 23. Alvin Joslin 25.

ATHENS.—OPERA HOUSE (Slaughter and Finsterwald, mgrs.): Dora Thorne Sept. 29 to S. R. O.; audience satisfied. Donnelly and Hatfield's Minstrels 5; delighted a packed house; performance excellent. Not Like Other Girls (matinee and night) 7; greatly disappointed; fair business. A Poor Relation 12. Buster Brown 18.—ITEM: Managers Slaughter and Finsterwald have placed in front of the theatre an electric announcement sign; all performances will be announced in electric letters.

ZANESVILLE.—WELLER (J. G. England, mgr.): The Girl and the Bandit 4; large house; pleased. To Die at Dawn 5; good house; fair co. Sandy Bottom 6; co. and business good. The Myrkle-Harder Stock co. 9-14. Following are the plays: A Slave Girl, The Deserter, The Ways of Paris, A Quaker Tragedy, Lost Mine, Fisherman's Daughter, At Pike's Peak, and A Child of the Slums. Charlotte Burnette 16. Quincy Adams Sawyer 17. Alberta Gallatin 18.

WARREN.—OPERA HOUSE (Dana Brothers and Leslie, mgrs.): A Trip to Egypt Sept. 27; fair house pleased. Hartigan's co. 3, 4 in A Wife's Honor and Dr. Jekyll and Mr. Hyde; co. passable; Hartigan good in Jekyll; fair business. Finnigan's Ball 5; fair business; ditto performance. Isle of Bong Bong 6 canceled. Pretty Peggy 11. Why Women Sin 14. Devil's Auction 20. The Four Huntings 20.

GREENVILLE.—TRAINOR'S OPERA HOUSE (H. A. Deardourff, mgr.): Katie Emmet in Waifs of New York Sept. 28; pleased a fair house. Wedded and Parted 6; pleased a good house. Sousa 11 (matinee). Her Fatal Sin 13.—ITEM: Katheron Stanton, of the Wedded and Parted co., was stricken with heart disease 6, and could not finish. She left with co. the next day greatly improved.

SPRINGFIELD.—GRAND OPERA HOUSE (L. J. Dalie, mgr.): Babes in Toyland 5 opened the season to fair business. Digby Bell in The Education of Mr. Pipp 6; play presentation excellent to fair sized audience. Girl of the Streets 7 to fair houses. Across the Pacific 10 pleased fair patronage. John Griffith in King Richard III 11. The Old Clothes Man 14. Big Hearted Jim 16. Shooting the Chutes 17.

NEWARK.—AUDITORIUM (Johnson and Matthews, mgrs.): Murray Comedy co. 2-7 packed houses; co. pleased. Plays: A Southern Rose, A Brother's Revenge, Down on the Farm, Cinderella, and The Man from Missouri. The Four Huntings in The Fool House 9, 10; good business; pleased. William V. Mong in The Clay Baker 14. Isle of Spice 16. Charlotte Burnett in The Honeymoon 17.

PIQUA.—MAY'S OPERA HOUSE (Charles H. May, mgr.): Haverly's Minstrels Sept. 28; good business; satisfactory. The Four Huntings 3 in A Fool House drew well and pleased. The Girl and the Bandit 7; excellent business; pleased; Mabel Hite scored. Sousa 11; delightful. Shooting the Chutes 14. The Seminary Girl 17. A Poor Relation 21.—ITEM: Ella May Bassett visited her uncle here.

FINDLAY.—MARVIN THEATRE (S. H. Cunningham, mgr.): A Trip to Egypt 4 to fair business; fair satisfaction. Busy Izzy's Vacation 6 to full house. A Royal Slave 7 two good houses pleased all. John Griffith in Richard III 10 to good business; excellent satisfaction. Her Fatal Sin 12. Eleventh Hour 14, matinee and night. Finnigan's Ball 17.

LIMA.—FAUROT OPERA HOUSE (E. F. Maxwell, mgr.): Dan Sully in Our Pastor 5; excellent co.; fair house. George Sidney in Busy Izzy's Vacation 7 (afternoon and evening) to S. R. O. Little Johnny Jones 10. John Griffith in Richard III 12. Isle of Spice 14. Eleventh Hour 16. Old Clothes Man 18. Our New Minister 21.

LANCASTER.—CHESTNUT STREET OPERA HOUSE (W. H. Cutter, mgr.): William V. Mong in The Clay Baker 7; good performances; fair business. The Murray Comedy co. 9-14 opened in A Southern Rose to capacity; very good performance. Isle of Spice 17. Cousin Kate 19. Over Niagara Falls 21.

EAST LIVERPOOL.—CERAMIC THEATRE (Edward L. Moore, mgr.): Adelaide Thurston in The Triumph of Betty 3 pleased fair house. Mildred Holland in The Triumph of an Empress 10; fair performance and business. Girl of the Streets 12, 13. A Woman in the Case 17. Running for Office 18. Paul Gilmore 20. Kellar 21.

NORWALK.—GILGER THEATRE (W. G. Gilger, mgr.): Over Niagara Falls 3 to good business. Midnight Flyer 6 to good business; fair co. Chicago Stock week 9. Plays: Soldier of the Empire, My Partner, Parish Priest, Suburban, Quo Vadis, and Scout's Revenge; good co. to packed houses. Finnigan's Ball 16. Seminary Girl 19. Pretty Peggy 20.

SANDUSKY.—GRAND OPERA HOUSE (Singler and Smith, mgrs.): Quincy Adams Sawyer 5 pleased a fair sized audience. Isle of Bong Bong 11 to largest audience of season; performance only fair. Finnigan's Ball 17. Himmelien's Ideal Stock co. week of 23.

LOGAN.—OPERA HOUSE (F. A. Koppe, mgr.): Dora Thorne Sept. 27; fine performance and house. Local entertainment 5; large audience. Barlow and Wilson's Minstrels 12. A Poor Relation 18. Over Niagara Falls 20.—ITEM: Sadie Marion as Dora Thorne was excellent.

FREMONT.—OPERA HOUSE (Heim and Haynes, mgrs.): The Chicago Stock co. 2-7 (fair week) to big business; good co. Plays: A Soldier of the Empire, My Partner, The Parish Priest, The Suburban, Quo Vadis, The Scout's Revenge. The Isle of Bong Bong 12.

UHRICHSVILLE.—CITY OPERA HOUSE (Elvin and Van Ostran, mgrs.): At Sunrise 4 to fair business and play. To Die at Dawn 9; small house; good play. Quincy Adams Sawyer 11. Sandy Bottom 13. A Millionaire Tramp 16. The Clay Baker (return date) 19. Over Niagara Falls 24.

STEUBENVILLE.—GRAND (C. W. Maxwell, mgr.): Ole Olson 5; general satisfaction. Why Women Sin 7; co. and performance good. Mildred Holland 11. Josh Spruceby 12. Millionaire Tramp 14. Running for Office 16. Big Hearted Jim 18. Woman in the Case 19. To Die at Dawn 21.

M'CONNELLSVILLE.—TWIN CITY OPERA HOUSE (Adams and Bain, mgrs.): Sandy Bottom 10; poor house; the male quartette was the redeeming feature. Cousin Kate 17.—ITEM: Managers have secured the services of the Wiseman's Orchestra for the season of 1905 and 1906.

MARION.—GRAND OPERA HOUSE (Charles E. Perry, mgr.): Daniel Sully in Our Pastor 4; greatly pleased; fair house. Shooting the Chutes 7; fair to light house. Over Niagara Falls 10 pleased light house. The Four Huntings 11. John Griffith 14. New Minister 19.

CADIZ.—OPERA HOUSE (R. M. Brown, mgr.): Miles-Berry Stock co. week of 2 (Fair week); good co. to S. R. O. Plays: Love and Honor, Miner's Daughter, Turn of the Dice, Nature's Nobleman, Shadows of Sin, and Prince of Liars. Midnight Flyer 10; good to fair business.

NAPOLEON.—OPERA HOUSE (J. M. Rieger, mgr.): The Sign of the Four Sept. 23 canceled. A Runaway Match 30 failed to please. The Diamond King 4; splendid to fair house. Royer Brothers in Next Door 4.—ITEM: Mgr. Rieger has added a skating rink to his house.

UPPER SANDUSKY.—AUDITORIUM (Dr. R. N. McConnell, prop. and mgr.): The Cook Majestic Stock co. 2-7 (Fair week) opened in Capital and Labor to S. R. O.; excellent satisfaction. Royal Slave 9; good house and satisfaction. The Bowery Newsgirl 14. The Eleventh Hour 19.

CIRCLEVILLE.—GRAND OPERA HOUSE (W.

H. Cutter, mgr.): Running for Office Sept. 27 pleased a large audience. Uncle Josh Spruceby 29; good business; fair co. Sandy Bottom 5; good co. and business. The Clay Baker 6, fine performance and business. Black Crook, Jr. 9; good co. and house.

NEWARK.—AUDITORIUM (Johnson and Matthews, mgrs.): William V. Mong in The Clay Baker Sept. 28; fair business; well pleased. A Royal Slave 30; good house. Murray Comedy co. opened 2 for a week at popular prices; business large.

COSHOCTON.—SIXTH STREET THEATRE (Joe Callahan, mgr.): Royal Slave Sept. 28; good co.; fair house. Adelaide Thurston in Triumph of Betty 30; excellent performance; fair house. At Sunrise 3; poor co. and house. The Clay Baker 16.

SALEM.—GRAND OPERA HOUSE (Smith and Fonda, mgrs.): Devil's Auction 4; fine, to packed house. At Sunrise 7; good to fair house. The Triumph of an Empress 9; excellent; packed house. Finnigan's Ball 10; fair play and business.

MASSILLON.—NEW ARMORY (G. C. Haverstock, mgr.): Ole Olson 6; large business; delighted. Why Women Sin 9; splendid to good business. Finnigan's Ball 11; fair house. Chicago Stock co. 21. When Women Love 23.

ALLIANCE.—OPERA HOUSE (J. C. Craven, mgr.): Ole Olson 6; large business; delighted. Why Women Sin 9; splendid to good business. Finnigan's Ball 11; fair house. Chicago Stock co. 21. When Women Love 23.

ELYRIA.—THEATRE (H. A. Dykeman, mgr.): George Sidney in Bizzy Izzy's Vacation 5; large house; satisfaction. Ben Hendrick's in Ole Olson 9; fair house; performance good. Finnigan's Ball 13. Pretty Peggy 14. Sousa's Band 15. Kellar 16.

NEW PHILADELPHIA.—UNION OPERA HOUSE (George W. Bowers, mgr.): Mildred Holland 7; large audience fairly well pleased. Sandy Bottom 12. Ladies' Cremona Orchestra 13. The Huntings 17. Over Niagara Falls 26.

NEW LEXINGTON.—SMITH'S THEATRE (T. J. Smith, mgr.): Black Crook, Jr., 3 to small business. Sandy Bottom 9 pleased small audience. Hoover's Moving Pictures 12. A Poor Relation 14. Barlow and Wilson's Minstrels 17.

GALLIPOLIS.—THEATRE (J. M. Kaufman, mgr.): Black Crook, Jr., 6; pleased a fair sized strictly male audience. Barlow and Wilson's Minstrels 10 to fair business; inclement weather. Buster Brown 17.

TIFFIN.—NOBLE'S OPERA HOUSE (C. F. Collins, mgr.): John Griffith gave good performance of Richard III 2 to fair sized audience. Quincy Adams Sawyer 6; pleasing good business. The Great Lafayette 25. The Isle of Spice 31.

GALION.—CITY OPERA HOUSE (S. E. Riblet, mgr.): Shooting the Chutes 2; good house; audience highly pleased. Quincy Adams Sawyer 7. Over Niagara Falls 9.

WILMINGTON.—OPERA HOUSE (D. De Vess, mgr.): Dora Thorne Sept. 21; good business and co. Josh Spruceby 28; good business; satisfaction. Black Crook 5. Old Clothes Man 10.

DELPHOS.—SHEETER'S OPERA HOUSE (F. H. Staup, mgr.): The Sign of the Four Sept. 28; good co. and business. A Trip to Egypt 5. Waifs of New York 9. Her Fatal Sin 11.

FREMONT.—OPERA HOUSE (Heim and Haynes, mgrs.): Chicago Stock co. opened 2 for the week in A Soldier of the Empire; turned people away. Bong Bong 12.

FOSTORIA.—ANDES OPERA HOUSE (H. C. Campbell, mgr.): The Flaming Arrow Sept. 27 pleased a topheavy house. Adelaide Thurston 7; excellent; fair house. Ole Olson 11.

CARROLLTON.—GRAND OPERA HOUSE ("2" Kemerers, lessees and managers): Verna May co. opened week's engagement in Little Heiress 9 to largest audience in history of the house.

CHICAGO JUNCTION.—OPERA HOUSE (F. H. Layer, mgr.): Over Niagara Falls 5; fair house; good attraction. A Royal Slave 10. Finnegan's Ball 19. The Old Clothes Man 28.

CRESTLINE.—NEW OPERA HOUSE (Geo. H. Beck, mgr.): Opened with The Holy City 1 to S. R. O.; good co. Over Niagara Falls 7; good co.; fair house. The Royal Slave 11. The Old Clothes Man 19.

CANAL DOVER.—HARDESTY THEATRE (W. H. Cox, mgr.): To Die at Dawn 7; big house; good performance. Sousa's Band 12. Clay Baker 18. When Women Love 20.

XENIA.—OPERA HOUSE (C. L. McClellan, mgr.): Girls of the Streets 6; good house; fair co. Shooting the Chutes 9; S. R. O.; poor co. Black Crook, Jr., 11; fair house; good co. Orpheum Stock co. 16-21.

BELLEFONTAINE.—GRAND OPERA HOUSE: Her Fatal Sin 3; fair business and satisfaction. John Griffith 9; capacity; pleased.——ITEM: Otto Brache is back from Mt. Clemens, and doing well.

BOWLING GREEN.—CHIDESTER THEATRE (E. L. Brust, mgr.): John Griffith in Richard III 5; good to light house. Imperial Stock co. 9-14. Two Little Waifs 20.

MECHANICSBURG.—MAIN STREET THEATRE (Owen and Johnson, mgrs.): Shooting the Chutes 4 failed to please good house. Orpheum Stock co. 12-14; canceled. House dark 12-31.

WAPAKONETA.—BROWN THEATRE (A. J. Brown, mgr.): The Girl and the Bandit 6; excellent co.; pleased capacity. The Seminary Girl 18. The Royal Chef 31.

ASHLAND.—CITY OPERA HOUSE (H. C. Westover, mgr.): Trip to Egypt 2; good. Isle of Bong Bong 10. John Griffith in Richard III. 13.

OKLAHOMA TERRITORY.

OKLAHOMA CITY.—OVERHOLSER OPERA HOUSE (Ed. Overholser, mgr.): Benton's Comedians 5-8, playing Hearts of Tennessee, A Cowboy's Girl, A Country Boy and Nick Carter, U. T. C. for matinee; light business and co. My Friend from Arkansas 14. A Russian Spy 15. The Gaskell Carnival co. open for week 16.

PERRY.—GRAND OPERA HOUSE (Tate and Dulany, mgrs.): At Cripple Creek Sept. 27; good co.; business fair. An Aristocratic Tramp 3; good co.; full house. Deadwood Dick, Jr. 7; good co. and business.

OREGON.

PENDLETON.—FRAZIER'S THEATRE (K. J. Taylor, mgr.): The Chaperons Sept. 24; full house; good co. Williams Juvenile Opera co. 2-7. Good houses; fair co.

SALEM.—GRAND OPERA HOUSE (John F. Cordray, mgr.): Season opened with Under Southern Skies 2 to good business. The Chaperons 7.

PENNSYLVANIA.

HAZLETON.—GRAND OPERA HOUSE (Henry Walser, mgr.): The Irene Myers Stock co. closed a week of phenomenal business 7. Plays, last half week: The Lighthouse by the Sea, A Midnight Marriage, The Night Before Christmas, Little Church Around the Corner, Why Girls Go Wrong; co. better than ever; plays all well staged. Happy Hooligan 11 canceled. The Sleeping Beauty and the Best 13. Mary Emerson in Will o' the Wisp. 14. The Beauty Doctor 16.——FAMILY THEATRE (Harry D'Esta, gen. mgr.; Harry J. Knoblauch, res. mgr.): For week of 9 the bill includes The Taneans, Von Haup, Smith and Regan, Marie Brackman, Frederick, Edward Rosser, and the kinetograph; excellent bill to the biggest business since the opening of the house.——ITEMS: Oscar Althoff, of Mahanoy City, is now stage-manager at the Family Theatre.—Una Clayton and Mr. Moore were the guests of Manager Knoblauch.

LANCASTER.—FULTON OPERA HOUSE (C. A. Yecker, mgr.): A Slave of the Mill 7 pleased two fair sized houses. The Myrtle-Harder Stock co. 9-14 pleased large audiences. Plays: My Sin, Pals, Alabama, Sandy Bottom, The Minister's Sweetheart, The Fisherman's Daughter, Evils of Paris, Young Tobe Hoxie, Lost on the Pacific, A Child of the Slums. A Windy City 16. A Hot Old Time 17. A Message from Mars 18. The New York Stars 19. Peck's Bad Boy 20. In the Wrong House 21.——ITEMS: The local Press Club has secured for its benefit Eva Tanguay co. Nov. 15.—John P. Goggin, of Jersey City, an employee of Sig. Sawtelle and Welsh Brothers' Circus, was killed on the railroad near here 7. The circus went into Winter quarters here 7.—Clinton Newton left here 12 for Greensboro, N. C., to join Cole and Rogers' Railroad Shows as press agent.

MAHANOY CITY.—KAIER'S GRAND OPERA HOUSE (J. J. Quirk, mgr.): Way of the Transgressor 9 pleased satisfactory business. Star Athletic Club Minstrels (local) 11; excellent performances; big houses; Werk, Hodgerts, Martin and Blum, acrobats, especially praiseworthy. U. T. C. 14. Mary Emerson 17. Slave of the Mill 17. Miss Hursey from Jersey 21. Simple Simon Simple 26.——FAMILY THEATRE (E. F. McAtee, res.-mgr.): Business and bill fair 9-14. Included Fern Comedy Four, Miles and Raymond, Chalk Saunders, Marie Girard, Musical Nalon, Axtell and Howard, McInerny, motion pictures.——ITEMS: Harry Knoblauch, Family Theatre, Hazleton, and Edward Resser, same place, visited their families here.—Oscar Althoff is the Hazleton Family stage-manager.

ALLENTOWN.—LYRIC THEATRE (Mishler and Worman, mgrs.): Woodland 6, afternoon and night; record breaking audiences attended both performances; good co. and well pleased audiences. Peck's Bad Boy 7; two performances; good business. Emma Bunting co. opened 9 for week in Rachel Goldstein and Princess of Patches to satisfactory business; co. and specialties very good; pleased audiences. The County Chairman 10; audience enjoyed the performance thoroughly; full house. From Rags to Riches 16. In the Wrong House 17. The Sleeping Beauty and the Beast 18. Sherlock Holmes 19. Britt-Nelson co. 20. The Real Widow Brown 21.

WASHINGTON.—LYRIC THEATRE (D. B. Forrest, mgr.): Murray and Mack, co. 2-7; good co. and specialties; drew well. Plays: Heart of the Blue Ridge, Power of the Church, Beware of Men, His Mother's Sin, Younger Brothers, Sherlock Holmes, Cinderella, Across the Desert, Wicked London. Dora Thorne 9 pleased good business. Midnight Flyer 12. Along the Kenebec 13. Uncle Josh Spruceby 14. Irene Myers co. 16-21. Eben Holden 23. Waifs of New York 24, 25. Kellar 27.——ITEM: The management of the Lyric has added a new sign with changeable electric letters, which extends over the pavement at the main entrance to the theatre.

READING.—GRAND OPERA HOUSE (Nathan Appell, mgr.): Paris by Night 5-7 pleased good houses. Child Slaves of New York 9, 10; good performance to crowded houses.——ORPHEUM (Frank Hill, mgr.): Bill, week 9: Theo. Julian, Trans-Atlantic Four, Amy Lesser and Beatrice Bertrand, T. W. Eckert and Berg-Emma, Carmencita, George W. Monroe, and Hacker-Lester Trio pleased large audiences.——ACADEMY OF MUSIC (John D. Mishler, mgr.): The County Chairman 9. The Middleman 10. A Windy City 11.

POTTSVILLE.—ACADEMY OF MUSIC (M. Reis, prop.; Charles Haussman, mgr.): Child Slaves of New York 7 pleased good houses. The Sleeping Beauty and the Beast 14. Will o' the Wisp 16.——FAMILY THEATRE (Heisler and D'Estra, props.; H. F. D'Estra, mgr.): Week 9: Chester B. Johnstone, The Katzenjammer Trio, Kelleher, Jimmie Comper, The Reese Rosser, and moving pictures made good. Marie Jansen appeared Monday, and then her name was taken from programme. A new curtain was placed last week.

SHARON.—MORGAN GRAND OPERA HOUSE (M. Reis, lessee; Lee Norton, bus.-mgr.): Mildred Holland in The Triumph of an Empress 4 pleased small house. The Holy City 5; small house; good co. The Kirk-Brown Stock co. 9-14 opened in By Right of Sword to S. R. O., following with A Prince of Liars, Shannon of the Sixth, Mysterious Mr. Raffles, A Gentleman from Gascony, Robert Emmet, Lady of Lyons, Lost in London. Rudolph and Adolph 16. Woman in the Cast 17. Not Like Other Girls 18. Kellar 19. The Flaming Arrow 20. Two Johns 21.

CHESTER.—GRAND OPERA HOUSE (Thos. Hargreaves, mgr.): Chester De Vonde co. in repertoire 9-14; business good; the plays: Doomed, Last Days of Pompeii, Calico, The Pirates Treasure, The Scarlet Z, The Christian of Hawks Roost, The Great Medical Mystery, and A Mother's Crime. Myrkle-Harder co. 16-21 in repertoire, opening with My Jim.——ACADEMY OF MUSIC (Edw. Oglesby, mgr.): Worden Stock co. in repertoire; business fair; audience well pleased. Plays: In a Creole's Defence, Under Two Flags.

CONNELLSVILLE.—COLONIAL THEATRE (Colonial Theatre co., lessees; Geo. M. Cooper, mgr.): Running for Office 6; good performance; fair business. Blue Ribbon Girls 7; excellent performance; good business. Two Johns 9 pleased good house. Charlotte Burnett in The Honeymoon 11; good performance; fair business. Thou Shalt Not Kill 19. King of Tramps 20.——GAYETY OPERA HOUSE (Colonial Theatre co., lessees; Geo. M. Cooper, mgr.): Davenport's Big City Show 12.

EASTON.—ABLE OPERA HOUSE (Wm. K. Detweiller, mgr.): The Sign of the Four 5; small attendance. In the Wrong House 6; fair performance. Woodland 7; S. R. O.; people turned away; excellent. Mamie Fleming co. 9, 10 presented Yankee Bess and Carmen to good business; specialties good. The County Chairman 11; big business delighted. The Great I Am 17. The Real Widow Brown 18. Sleeping Beauty and the Beast 19. A Message from Mars 20.

WILLIAMSPORT.—LYCOMING OPERA HOUSE (L. J. Fisk, mgr.): Human Hearts 5 to fair business; audience pleased. The Sign of the Four 7 to good sized and appreciative audiences. The Way of the Transgressor 10, to small but pleased audience; specialties and co. good. The Beauty and the Beast 11 to a large and enthusiastic audience; strong co.; gorgeous scenic display and costumes. Paul Gilmore in Captain Debonnaire 13. Happy Hooligan 14.

KANE.—TEMPLE THEATRE (H. W. Sweely, mgr.): Si Stebbins 4 to small audience. Mary M. Howard and Harmonie Quartette 6 in entertaining songs to light business; very good. Not Like Other Girls canceled. Rudolph and Adolph 9 to fair business. E. D. Sharpe's Echoes from Broadway 11 pleased small audience. Dora Thorne 17. The Gold Dust Twins 19. A Country Boy in New York 23. Uncle Josh Spruceby 24.

PITTSTON.—BROAD STREET THEATRE (M. F. Coons, mgr.): Sleeping Beauty and Beast 9 pleased S. R. O.; excellent scenery and specialties. Mary Emerson in Will o' the Wisp 12. Hadley's Moving Pictures 17. A Messenger from Mars 28.——LYRIC THEATRE (M. F. Coons, mgr.): Happy Hooligan 10 failed to appear; stranded at Plymouth, Pa. High Flyers Burlesquers 16. Stetson's U. T. C. 17. A Dangerous Life 21. Watermelon Trust 25.

BRADFORD.—THEATRE (Jay North, mgr.): Eben Holden 6; unsatisfactory to medium house. The Woman in the case 7 delighted two fine houses. Bennett-Moulton co. 9, 11-14 opened in A Daughter of the People to fair business. Plays: His Jealous Wife, Shadowed Lives, The Belle of Virginia. The Devil's Auction 10 pleased large house. Nazarene 19. Muggs Landing 21. The Beauty Doctor 23. Winning Girl 24.

UNIONTOWN.—WEST END THEATRE (Harry Beeson, owner and mgr.): Running for Office 7 to good business; co. good. A Dangerous Life 9 to topheavy house; pleased. Two Johns 10 to fair audience; co. good; specialties were exceptionally good. Holy City 20. Rudolph and Adolph 26. Village Parson 28.——GRAND OPERA HOUSE (Harry Beeson, lessee and mgr.): Majestic Burlesquers 14. Waite Comedy co. 16-21.

JOHNSTOWN.—CAMBRIA THEATRE (H. W. Scherer, mgr.): Rudolph and Adolph 4; fair co. and business. The Blue Ribbon Girls 5 pleased good house. Jane Corcoran in Pretty Peggy 6 gave satisfaction to fair business. Uncle Josh Spruceby 7; fair show and business. The Honeymoon 9; poor, to good business. A Dangerous Life 11. The Majestics 13. Muggs Landing 14. Paul Gilmore in Captain Debonnaire 16.

MEADVILLE.—ACADEMY OF MUSIC (E. H. Norris, mgr.): Cradoc-Neville co. week 2: Sign of the Four, A Girl of the Slums, A Gambler's Wife, The Man from Missouri, Hell's Kitchen, Foxy Grandpa, Tracy the Outlaw; big business and very good satisfaction. The Woman in the Case 12. Devil's Auction 13. Echoes from Broadway 14. Garside Stock co. 16-18. Why Women Sin 23.

CHARLEROI.—COYLE THEATRE (Robert S. Coyle, mgr.): A Dangerous Life 7; fair business and play. Charlotte Burnett in The Honeymoon 12. Sign of the Cross 14. The Midnight Flyer 17. Holy City 19. Klark-Urban Stock co. 23-28.——ITEM: R. S. Coyle has closed Shady Grove Park, at Uniontown, after a successful season. This is the most successful season in the history of Coyle Theatre.

FREELAND.—GRAND OPERA HOUSE (J. J. McMenamin, mgr.): Lewis H. Russell in The Middleman 4; performance good; pleased big business. A Happy Hooligan 5; house and performance good. A Pair of Country Kids 6; house and performance good. Burke-McCann co. week 9 in Child Martyr, In the Name of the Tsar, The Irish Nobleman; performances and business good.

ALTOONA.—ELEVENTH AVENUE OPERA HOUSE (I. C. Mishler, mgr.): Human Hearts 7; good business. The Honeymoon 10; fair house. Irwin's Majestics 11, 12; big receipts. Si Stebbins 13; S. R. O. Paul Gilmore in Captain Debonnaire 14.——ITEM: Vice-President Fairbanks is interested in a new theatre and office building now being erected in Springfield, O.

NEW CASTLE.—OPERA HOUSE (Jacob F. Genkinger, mgr.): Devil's Auction 5; good co.; fair house. Klark-Urban Stock co. 2-4, 6-7 closed with A Man Without a Country, Cinderella, and The Stepson; co. and business good. Pretty Peggy 9; excellent performance to fair house. A Millionaire Tramp 9, 10; pleasing performances; poor business. Kirk Brown Stock co 14-21.

FRANKLIN.—OPERA HOUSE (M. Reis, lessee; John Mills, mgr.): The Cornell Stock co. in repertoire 9-14; very good co.; fair business. Plays: A Woman's Sacrifice, Resurrection, True Kentuckian, Moths, Two Orphans, His Mother's Sin, Princess of Patches, The Bondman, Thelma, Lighthouse Robbery, Boy of the Streets, Belle of Richmond.

OIL CITY.—VERBECK THEATRE (G. H. Verbeck, mgr.): Devil's Auction 6; good specialties made up for poor performance; fair business. Rudolph and Adolph 12. The Woman in the Case 13. To Die at Dawn 14. The Maid and the Mummy 17. Why Women Sin 21.——ITEM: Not Like Other Girls 10 failed to appear.

BERWICK.—P. O. S. OF A. OPERA HOUSE (F. R. Kitchen, mgr.): Echoes from Broadway 2; poor co. and house. The Middleman 7; good co.; fair house. Merchant's Carnival (local) 9; fair co. and house. A Pair of Country Kids 10; fair co.; poor house. Culhane, Chase and Weston's Minstrels 14. Happy Hooligan 18. Mary Emerson 21.

MONONGAHELA.—FIRST NATIONAL OPERA HOUSE (M. B. Willoughby, mgr.): A Dangerous Life 6 gave a good performance to fair house. Prince of Salerno 9; good house and excellent co. Dora Thorne 11. Holy City 17. Midnight Flyer 19. Along the Kennebeck 22. King of Tramps 24. Echoes from Broadway 27.

SCRANTON.—LYCEUM THEATRE (A. J. Duffy, mgr.): Sleeping Beauty and the Beast 6, 7; good business; fair performance. Mary Emerson 11. West's Minstrels 13. In the Bishop's Carriage 14. The Beauty Doctor 18.——ACADEMY OF MUSIC (A. J. Duffy, mgr.): Lost in the Big City 16-18. Human Hearts 19-21.

YORK.—OPERA HOUSE (B. C. Pentz, mgr.): The Slaves of the Mill 9 pleased light house. The Middle Man 11; good co.; fair business. The Way of the Transgressor 12; fair co. and business. Moving Pictures of the Britt-Nelson Fight 16. A Windy City 17. A Message from Mars 19. The Wrong House 20. Peck's Bad Boy 21.

SUNBURY.—CHESTNUT STREET OPERA HOUSE (James C. Packer, mgr.) The Way of the Transgressor 11. Moving Pictures 16. Simple Simon Simple 24.——ITEM: Alice Keenan, the star in Not Like Other Girls, is a local girl, and a large advance sale is anticipated.

CARLISLE.—OPERA HOUSE (W. H. Bretz, mgr.): Civic Club (local) 13. The Watermelon Trust 14. Philadelphia Stock co. 16-18.——ITEM: Keene, magician, who lives here, received fractured rib and other injuries 10 by being run over by a runaway team.

CHAMBERSBURG.—ROSEDALE OPERA HOUSE (Frank Shinabrook, mgr.): Col. M. H. Welsh's The Watermelon Trust opened season here to good business, presenting a fine performance, with clever specialties. Kennedy Players 16-21. A Slave of the Mill 25.

BARNESBORO.—OPERA HOUSE (Fred Morley, mgr.): King of Tramps 5; big business; mediocre co. A Dangerous Life 12. The Village Parson 20. A Windy City 25.——ITEM: Mgr. Morley will book Glen Campbell and Cresson, a circuit of three good towns in the heart of the coal fields.

MONESSEN.—OPERA HOUSE (A. N. Shuster, mgr.): Prince of Salerno 6; good co; fair house. Running for Office 9; enthusiastic audience; best this season; $556 business. The Sign of the Cross 12. The Midnight Flyer 14. The Two Johns 16. The Holy City 18.

SOUTH BETHLEHEM.—GRAND OPERA HOUSE (M. Reis, lessee; E. J. Goodwin, bus.-mgr.): Dora Thorne 4; good co.; crowded house. Happy Hooligan 6; good house; unsatisfactory. The High-flyers Burlesquers 7; big and pleased audience. A Slave of the Mill 12.

POTTSTOWN.—GRAND OPERA HOUSE (S. Glasgow, lessee; J. Gamble, local mgr.): Dora Thorne 6; good sized audience. In the Wrong House 7; only fair co.; moderate patronage. The Village Parson 10; good business. The High Flyers Burlesque co. 11 pleased a good house. The Middleman 14.

GREENVILLE.—LAIRD OPERA HOUSE (M. Henlein, mgr.): Jane Corcoran and excellent co. in Pretty Peggy 10; almost capacity; best performance of the season. Thou Shalt Not Kill 12. The Devil's Auction 14. Margaret Neville co. 16-22. The Huntings 24. The Two Johns 25.

ROCHESTER.—GRAND OPERA HOUSE (George Challis, lessee and mgr.): The Holy City 6; large and pleased audience. J. S. Garside Stock co. 9-14: Jones from Arkansaw, Struggle for Honor, Won by a Struggle; large business; good performances. Chauncey-Keifer co. 16-21.

LEWISBURG.—OPERA HOUSE (H. Ryer Spyker, mgr.): Honeymoon 5; light business. Stetson's U. T. C. 9; good business; pleased. Neal McKay's Grand Concert co. 10; all seats sold before doors opened (checked seats) S. R. O. out at 7:45.

SHAMOKIN.—G. A. R. OPERA HOUSE (Jno. F. Osler, mgr.): The Sign of the Four 6 to good business. Hadley's Moving Pictures 7 to fair houses. Stetson's U. T. C. co. 10 to S. R. O. Muggs Landing 11 to fair business.

SHENANDOAH.—O'HARA THEATRE (M. J. O'Hara, gen. mgr.; G. F. Humble, bus.-mgr.): Hadley's Moving Pictures 9 to good business. Peck's Bad Boy 11; fair sized house. The Sleeping Beauty and the Beast 12. Uncle Tom's Cabin 13.

NORRISTOWN.—GRAND OPERA HOUSE (M. Reis, lessee; C. M. Southwell, mgr.): Dora Thorne 7 pleased two fair houses. In the Wrong House 10; medium business. A Slave of the Mill 14. Chester De Vonde Repertoire co. 16-21.

IRWIN.—OPERA HOUSE (H. L. Meerhoff, mgr.): Why Women Sin 5 pleased a large and enthusiastic house. Chauncey-Keiffer co. 9-14. Davenport 16. Echoes from Broadway 20. Dora Thorne 23. Frow Hastings 27.

TYRONE.—ACADEMY OF MUSIC (G. C. Boecking, mgr.): A Slave of the Mill 4; very enjoyable; good house. The Honeymoon 7; clever and unique; big house. Muggs Landing 13. The Power of the Church 31 (local) under the direction of Mr. Vance.

ST. MARYS.—TEMPLE THEATRE (John S. Spear, mgr.): Rudolph and Adolph 6; good house; fair performance. Echoes from Broadway 9; fair house; poor performance. Eben Holden 11. The Minister's Wife 17. Dora Thorne 20.

CORRY.—ARMORY THEATRE (C. T. Trimble, mgr.): Not Like Other Girls co. 9 failed to appear, owing to illness of Alice Keenan. Rudolph and Adolph 11 played to fair audience; excellent satisfaction. Echoes from Broadway 13. Gold Dust Twins 18.

WELLSBORO.—BACHE AUDITORIUM (Dartt and Dartt, mgrs.): Human Hearts 4; good sized audience well pleased. Paul Gilmore in Captain Debonnaire 12.

MT. CARMEL.—G. A. R. OPERA HOUSE (Joe Gould, mgr.): Meyer Stock co. 2-7 closed last half of week with good shows to big business. Sign of the Four 16.

COLUMBIA.—OPERA HOUSE (John B. Bissinger, mgr.): The Arnold Stock co. opened week 9 in A Daughter of Satan to a large and well pleased house.

CLEARFIELD.—OPERA HOUSE (T. E. Clark, mgr.): Si Stebbins 9; fair co. and business. Eben Holden 13. Myers Stock co. 16-21. A Pair of Kids 27.

WAYNESBURG.—OPERA HOUSE (J. W. Munnell, mgr.): Finnigan's Ball 2; poor performance; fair business. Dora Thorne 10; full house; excellent satisfaction.

BUTLER.—MAJESTIC THEATRE (Geo. N. Burkhalter, mgr.): The Holy City 7 pleased large house. Cradoc-Neville 9-15 opened to S. R. O. Dora Thorne 16. Big Hearted Jim 21. Paul Gilmore 23.

WARREN.—LIBRARY THEATRE (F. R. Scott, mgr.): The Devil's Auction 9 to good business; the usual performance. The Woman in the Case 11; large and well pleased audience.

RIDGWAY.—OPERA HOUSE (Hyde and Powell, mgrs.): Eben Holden 12; good house and co. Paul Gilmore as Captain Debonnaire 24.

NORTH EAST.—SHORT'S OPERA HOUSE (Chas. A. Ensign, mgr.): Hartigan and Pritchette 16-18. Joshua Simpkins 24.

SOMERSET.—OPERA HOUSE (W. H. Kantner, mgr.): Uncle Josh Spruceby 6; fair co.; pleased small house. King of Tramps 13.

LEBANON.—ACADEMY OF MUSIC (J. M. Neeley, lessee; Geo. T. Spang, mgr.): The Village Parson 9; good co.; poor house.

MANSFIELD.—OPERA HOUSE (W. D. Husted, mgr.): U. T. C. 19. Sherlock Holmes 28.

RHODE ISLAND.

WOONSOCKET.—OPERA HOUSE (Josh E. Ogden, mgr.): Why Girls Leave Home 4; good house. Cosgrove Stock co. opened 9 for week to good houses: Child Slaves of New York, King of the Opium Ring, Her First False Step, Thelma, Pride and Poverty, Dora Thorne. Girls Will Be Girls 10 to full house; well pleased. The Mysteries of New York 16. Sign of the Cross 17. Hoyt's Comedians 23, 24. Chauncey Olcott 25.

NEWPORT.—OPERA HOUSE (Cahn and Cross, mgrs.): William H. Turner and excellent co. 10 in David Harum; pleased fine house. Shepard's Pictures 11 did fairly well. The Sign of the Cross 12. Buster Brown 13. Henrietta Crosman in Mary, Mary, Quite Contrary 14. Ben of Broken Bow 16.

PAWTUCKET.—KEITH'S THEATRE (Charles Lovenberg, mgr.): Albee Stock co. week 9 in Out of the Fold; crowded houses. For Her Children's Sake week 16.——ITEM: Patty Allison, local girl, was good; Jane Rivers, Miss Timmons, and Thornton were very good.

RIVERPOINT.—THORNTON'S OPERA HOUSE (J. H. Thornton, mgr.): Shepard's Pictures 7, 8; fair to good houses. The Mysteries of New York 10; fair performance to top heavy house. The Land of Cotton 18.

SOUTH CAROLINA.

CHARLESTON.—ACADEMY OF MUSIC (Chas. R. Matthews, mgr.): A Bunch of Keys 4 to small audience. Eternal City 5 well staged and fine business. Louis James and co. in Virginius 7 to enthusiastic and large audience. York State Folks 10; good play and co. Babes in Toyland 11 delighted a large audience. Human Hearts 13. Field's Minstrels 14. Miss Bob White 17. Effie Ellsler 18. The Clansman 19. Son of Rest 20.——LYCEUM: Frederick Warde 9 lectured to the capacity of Hibernian Hall on the Wit and Wisdom of Shakespeare's Fools.——ITEM: Mgr. Albert Weiss, proprietor of the Academy of Music, was in the city 5 with the Eternal City co.

ORANGEBURG.—ACADEMY OF MUSIC (W. K. Sease and Co., lessees and mgrs.): Season opened with Payton Sisters Sept. 18-23 to record breaking business; good co. Plays: Man Outside, In the Serpent's Power, An Innocent Sinner, The Way of the World, Parsifal, and Ten Nights in a Barroom. Boys' Band 30. York State Folks booked for 9 failed to show on account of car containing scenery and baggage getting lost; house was sold out before co. arrived. The Telephone Girl 11. Murphy and Mack 17. Humpty-Dumpty 25.

COLUMBIA.—THEATRE (A. P. Brown mgr.): The Eternal City 4; excellent performance; large and pleased audience. Louis James in Virginius 6; good, to a small but select house. Mason and Mason 7 to a large and pleased house. Babes in Toyland 9 charmed a big house. Human Hearts 11. Al. G. Field 13. The Clansman 14.

SPARTANBURG.—GREENEWALD'S THEATRE (J. H. Greenewald, mgr.): Human Hearts 10 to good business; performance pleasing. The Clansman 13; entire house already sold. Hooligan's Troubles 16. A Thoroughbred Tramp 20.

GREENVILLE.—GRAND OPERA HOUSE (B. F. Mhitmire, mgr.): Fortune Teller 4; large audience pleased. Maloney's Wedding 6; co. and business very good. Human Hearts 9.

FLORENCE.—AUDITORIUM (C. D. Brag, mgr.): The Great Clivette, Magician 7; very good to small house.

SOUTH DAKOTA.

YANKTON.—THEATRE (M. W. Jencks, mgr.): Margaret Ralph in As You Like It 6; good house and co. Haverly's Minstrels 20. His Highness the Bey 23.

TENNESSEE.

NASHVILLE.—VENDOME (W. A. Sheetz, mgr.): Toodles in Posterland, under the auspices of the Nashville Lodge of Elks, 10, 11 delighted packed houses. 'Way Down East 12, 13. Frank Deshon in The Office Boy 14. When Johnny Comes Marching Home 16, 17. Louis James 18. The College Widow 19. The Fortune Teller 20, 21.——BIJOU (J. W. Lyerly, mgr.): Fred Wykoff in Uncle Daniel 2-7 pleased fair business. Johnny Ford and Mayme Gehrue in Lovers and Lunatics 9-14; splendid co. and delightful entertainment; playing to S. R. O. each performance. How Baxter Butted In 16-21.——GRAND (E. A. McArdle, mgr.): Rose Hill's English Folly co. 2-7 pleased large audiences. Trans-Atlantic Extravaganza co. 9-14; fair business. Rentz-Santley co. 16-21.——ITEMS: J. W. Lyerly is rapidly improving from the operation for appendicitis.—Bert Young, the treasurer of the house, is in charge.

KNOXVILLE.—STAUB'S THEATRE (Fritz Staub, prop.): Human Hearts 3; light business. Miss Bob White 4; good business. 'Way Down East 6; good business. Buster Brown 7 (matinee and evening) pleased two good houses. Sowing the Wind 9; excellent performance to light business. Frank Deshon in The Office Boy 16. College Widow 17. Jule Foreman's Musical Comedy co. 20, 21.

CHATTANOOGA.—OPERA HOUSE (Paul R. Albert, mgr.): Miss Bob White 4 pleased good house. Barlow's Minstrels 6; house and performance good. 'Way Down East 7; S. R. O. (matinee and night). Sowing the Wind 10. The Office Boy 13. Julia Foreman 14. The Eternal City 16. The College Widow 18. Buster Brown 22.

MEMPHIS.—BIJOU (Benjamin M. Stainback, mgr.): Fantasma 9-14 delighted packed houses. Uncle Daniel 16-21.——LYCEUM THEATRE (Frank Gray, lessee and mgr.): The County Chairman 6, 7; drew well. 'Way Down East 14. The Fortune Teller 17, 18.

COLUMBIA.—GRAND OPERA HOUSE (Ashby Wilkins, mgr.): A Trip to Atlantic City by Wills' Comedy co. 2; good house; co. fair. Jule Foreman Comedy co. 4, 5; large audiences; excellent co.

JACKSON.—MARLOWE (Warner and Tuchfeld, mgr.): Herald Square Comic Opera co. 12. Uncle Daniel 14. When Johnny Comes Marching Home 18.

UNION CITY.—REYNOLDS' OPERA HOUSE (J. C. Reynolds, mgr.): A Breezy Time 9; good business; mediocre co. Herald Square Opera co. 14.

TEXAS.

WACO.—AUDITORIUM (Jake Garfinkle, mgr.): The Black Patti's Troubadours 4; better than ever; pleased crowded house. Billy Kersand's Minstrels 7; good; doubled last season's business. An Aristocratic Tramp 11; Liberty Belles 13. Al. H. Wilson 13. Murray and Mack 16. McFadden's Flats 18. The Rivals 24. 'Way Down East 28. When Johnny Comes Marching Home 30.

GAINESVILLE.—BROWN'S OPERA HOUSE (Paul Gallia, mgr.): Albert Taylor 2, 3; good popular-priced co.; splendid audiences. Plays: A Country Lawyer, The Prodigal Son (matinee 3), and College Chums. Murray Stock co. 9-14. Beggar Prince Opera co. in Fra Diavolo 16. Uncle Josh Perkins 17. Black Patti 19. Billy Kersands' Minstrels 23.

DALLAS.—OPERA HOUSE (George Anzy, mgr.): Formally opened 2 with Billy Kersands' Minstrels; business good. Rich Stock co. 4-7 in A Country Girl, Drifted Apart, and A Jay in New York at popular prices; very good business. Murray and Mack 9, 10. Al. H. Wilson 11, 12. Black Patti Troubadours 13, 14.

GALVESTON.—GRAND OPERA HOUSE (Fred G. Weis, mgr.): An Aristocratic Tramp 5; good business. The Liberty Belles 7; good house; pleasing performance. Murray and Mack in Around the Town 8; large attendance. Billy Kersands 13, 14. McFadden's Flats 15.

M'KINNEY.—OPERA HOUSE (H. W. Warden, mgr.): Albert Taylor 4, 5; good co.; splendid business. Plays: A Country Lawyer, College Chums, and The Prodigal Son. Black Patti 11. Murray and Mack 18. Sun's Minstrels 19. Aristocratic Tramp 21. Louis Dean 23-25.

FORT WORTH.—GREENWALL'S OPERA HOUSE (Phil Greenwall, mgr.): Albert Taylor Stock co. 6, 7, presenting A Country Lawyer, College Chums, and the Prodigal's Return to well filled houses; co. above the average; performance pleasing.

TEXARKANA.—GRAND OPERA HOUSE (Ehrlich Brothers and Coleman, mgrs.): Al. Wilson 5; every seat in the house sold; better than ever. Indiana Folks 11 canceled. Hooligan in New York 12. Sun's Minstrels 13. Over Niagara Falls 14.

AUSTIN.—HANCOCK OPERA HOUSE (George H. Walker, mgr.): Black Patti 2 to topheavy business. Albert Taylor Stock co. 3-7; did good business. Plays: Struggle for Gold, The Power of Love, and Texas; or, Siege of the Alamo. 'Way Down East 27.

ORANGE.—OPERA HOUSE (Mort. L. Bixler, mgr.): Mrray and Mack 4 opened season to S. R. O.; usual satisfactory performance. The Liberty Belles 5; well pleased crowded house. McFadden's Flats 13. The Jeffersons in The Rivals 17.

WAXAHACHIE.—SHELTON OPERA HOUSE (V. H. Shelton, mgr.): Louis Dean co. 1-7 in Sherlock Holmes, Black Sheep, The Runaways, Life for Life, Parasite, and Ranch King to good business; co. fair. Black Patti 12.

TAYLOR.—OPERA HOUSE (F. E. Carradine, mgr.): Opened 6 with Hooligan in New York; good business. Aristocratic Tramp 10.——ITEM: The new $25,000 opera house will be ready for opening about Jan. 1.

DENISON.—OPERA HOUSE (J. H. Gardner, mgr.): The Baugh Stock co. in A Runaway Tramp 4. Mabel Heath 5. A Hot Reception 6; mediocre. Al. Wilson in A German Gypsy 7 to S. R. O.

BRENHAM.—GRAND OPERA HOUSE (Alex. Simon, mgr.): An Aristocratic Tramp 7 pleased a good house. Cherry Valley 27. Moving pictures Nov. 8. Over Niagara Falls 9.

CORSICANA.—MERCHANT'S OPERA HOUSE (Jas. M. Drake, mgr.): Murray and Mack in Around the Town 3 pleased a good house. Black Patti 5 pleased a top heavy house. Albert Taylor 9-11.

NACOGDOCHES.—OPERA HOUSE (Morgan and Son, mgrs.): Lord Baltimore Sept. 25, 26; very good performance and specialties.

TYLER.—GRAND OPERA HOUSE (A. Hicks, mgr.): Dr. Risner, lecture 6 pleased full house. Lord Baltimore 10 (return date).

BROWNWOOD.—MIRTH OPERA HOUSE (R. W. Harrym, mgr.): Uncle Josh Spruceby 2 delighted full house. Murray and Mack 13.

WEATHERFORD.—HAYNES' OPERA HOUSE (R. M. Bonner, mgr.): Kersand's Minstrels 4; pleased capacity. Beggar Prince Opera co. in Fra Diavolo 14.

CLEBURNE.—BROWN'S OPERA HOUSE (J. C. Brown, mgr.): Miss Hursey from Jersey 2; fair business. Billy Kersand's Minstrels 5; S. R. O.

VERMONT.

BURLINGTON.—STRONG (Cahn and Grant, lessees; Clyde Hilton, treas.): Cook-Church Stock co. 2-8 to good business. Cousin Kate 9. Virginia Drew Trescott and a strong co.; poor business; should have had a top heavy house. Uncle Tom's Cabin 10; very ordinary to good business, as usual. Gordon's Minstrels 11; not up to the average. David Harum 12. Lewis Morrison, Faust, 16.

MONTPELIER.—BLANCHARD OPERA HOUSE (G. L. Blanchard, mgr.): Virginia Drew Trescott in Cousin Kate 10 deserved a better house; she received several curtain calls. David Harum 13. Lewis Morrison's Faust 17. Why Girls Leave Home 23.

FAIR HAVEN.—POWELL OPERA HOUSE (John Powell, mgr.): Coon Hollow Sept. 25; good co. and house.——KNIGHT OPERA HOUSE (Walter Metcalf, mgr.): Stetson's U. T. C. co. 3; good performance; fair house.

RUTLAND.—OPERA HOUSE (Boyle and Brehmer, lessees): Gordon's Minstrels to good house 9. Cousin Kate 11 to fair house. Prescelle, Hypnotist, 16.

BELLOWS FALLS.—OPERA HOUSE (J. E.

Brunahan, mgr.): Lorne Elwyn co. 13 for three nights. The Black Hand, The Little Minister, and Crimson Stain.

BRATTLEBORO.—AUDITORIUM (Geo. R. Fox, mgr.): Prescelle in remarkable feats of hypnotism week 13; pleases.

ST. ALBANS.—WAUGH'S OPERA HOUSE (T. R. Waugh, mgr.): David Harum 9; excellent co.; fair business. The Wizard of Oz 30.

BARRE.—OPERA HOUSE (Fox and Eaton, mgrs.; John E. Hoban, res. mgr.): Monsieur Beaucaire 11. Cousin Kate 17. The Sign of the Four 24.

VIRGINIA.

RICHMOND.—ACADEMY OF MUSIC (Chas. I. McKee, mgr.): Sowing the Wind 5; performance and business poor. Effie Ellsler in Hazel Kirke 6 to fair house; co. good. Thalia Theatre co. 10 in Kreutzer Sonata; performance and co. good. The Geisha 16, 17. ——BIJOU THEATRE (Chas. I. McKee mgr.): A Son of Rest 9-14; playing to big business; best attraction of the season. Daniel Ryan 16-21 in repertoire.

PETERSBURG.—ACADEMY OF MUSIC (Charles A. Bass, mgr.): Suzanne Santje 4 in Sowing the Wind; fair house pleased. The Sign of the Four 5; small house satisfied. The Clansman 7; large and well pleased house.

ROANOKE.—ACADEMY OF MUSIC (Harry Bernstein, mgr.): Effie Ellsler in Hazel Kirke 4; good to poor business. Suzanne Santje in Sowing the Wind 7 pleased fair business. Buster Brown 11 (matinee); excellent co. to good business. Hatfield-Donnelly 12.

WASHINGTON.

TACOMA.—THEATRE (Carl Heeley mgr.): May Irwin in Mrs. Black is Back 1; audience not large, but well pleased. Merely Mary Ann 2, 3 to light attendance; Miss Eleanor Robson made a hit.——SAVOY (Chas. W. York, mgr.): Stock co. week 1-7; good entertainment.——STAR (Dean B. Morley, mgr.): Stock co. week 1-7; good attendance.——ORPHEUM: Gettysburg and Hearts of Gold 1-7.——CRYSTAL: 1-7 been doing good vaudeville to quite satisfactory business.

SPOKANE.—THEATRE (Dan. L. Weaver mgr.): In Old Kentucky Sept. 25, 26; fair; drew well. Mrs. Wiggs 27, 28; Madge Carr Cook decided hit. May Howard Burlesque co. 29, 30; poor, to good house.——AUDITORIUM (Harry C. Hayward, mgr.): Shirley Stock co. presented Tit for Tat 25-30 to fair business. Robert Emmet drew well.

EVERETT.—THEATRE (Henry R. Willis, mgr.): May Irwin Sept. 30; good co. and house. Human Hearts 1; fair co. good house. A Convict's Daughter 4.——CENTRAL THEATRE (Harry R. Willis, mgr.): The Great McEwen 1-4; business good.

NORTH YAKIMA.—THEATRE (Fred S. Schaefer, mgr.): Dora Thorne 4; good performance; very good business.——STAR: Show Girl 5-7; good co.; fair business. Allen and Curtis 13. Marriage of Kitty 21. Florence Roberts 27.

BELLINGHAM.—BECK'S THEATRE (A. C. Semker, mgr.): May Irwin in Mrs. Black is Back 4; business and attraction good. In Old Kentucky 5; fair business and co.

WEST VIRGINIA.

CLARKSBURG.—GRAND OPERA HOUSE (Robinson and Feinler, mgrs.): Running for Office 3; fair performance to S. R. O.; handicapped by bad management. Donnelly and Hatfield Minstrels 4 pleased to S. R. O. Lyman Howe's Moving Pictures 9 to good house. Alberta Gallatin in Cousin Kate 12. Sign of Cross 16. Paul Gilmore 17. Buster Brown 23. Millionaire Tramp 24.

HUNTINGTON.—THEATRE (C. C. Beeber, owner and mgr.): Chas. B. Hanford in Merchant of Venice 4; principals excellent; support only fair; to good business. Uncle Josh Spruceby 6; ordinary co. and performance to good business. Alberta Gallatin in Cousin Kate 9. Thou Shalt Not Kill 12. Buster Brown 14. Geo. B. Howard in Running for Congress 16. Mildred Holland 17.

WHEELING.—COURT THEATRE (S. B. Frankheim, mgr.): Howe's Pictures 6, 7, pleased large audiences. Mrs. Temple's Telegram 12. Alberta Gallatin 14. Paul Gilmore 21. Quincy Adams Sawyer 23-5.——GRAND OPERA HOUSE (Chas. A. Feinler, mgr.): Dora Thorne 5-7; good business. Child of the Streets 9-11; S. R. O. Two Johns 12-14. Murray and Mackey Stock co. 16-21.

FAIRMONT.—GRAND OPERA HOUSE (E. F. Hartley, mgr.): Donnelly and Hatfield's Minstrels 2; medium attendance; fair co. Running for Office 4; good house; seemed to please. Alberta Gallatin in Cousin Kate 11; fair house; pleasing performance. Mildred Holland in The Triumph of an Empress 14. Paul Gilmore in Captain Debonnaire 18. Along the Kennebec 19.

CHARLESTON.—BURLEW OPERA HOUSE (N. S. Burlew, mgr.): Barlow and Wilson's Minstrels 5; fair performance; fair business. Alberta Gallatin in Taming of the Shrew 7; good business; fine performance. Uncle Josh Spruceby 9; fair business; fair performance. Mrs. Temple's Telegram 11. Not Like Other Girls 12. Buster Brown 16. Sign of the Cross 23-31.

MARTINSBURG.—CENTRAL OPERA HOUSE (A. F. Lambert, mgr.): Carroll Comedy co. opened 9 to the largest number of paid admissions in the history of the house; balance of week big business. J. E. Toole 16-18. Dail, Magician 21.——ITEM: The Grand Lodge K. of P. of the State of West Virginia is in session here this week.

PARKERSBURG.—CAMDEN THEATRE (L. M. Lachs, mgr.): Alberta Gallatin in Cousin Kate 10; good attendance well pleased. Running for Office 13. Mildred Holland in The Triumph of an Empress 16.——AUDITORIUM THEATRE (W. E. Kemmery, mgr.): Not Like Other Girls 6; good co.; fair house. Myrkle-Harder co. 16-21. Howard-Dorset co. 23-28.

WELLSBURG.—BARTH'S OPERA HOUSE (W. F. Barth, mgr.: A Poor Relation pleased good house 9. A Millionaire Tramp 13. Sandy Bottom 17. Dora Thorne 21. To Die at Dawn 23.

BLUEFIELD.—ELKS OPERA HOUSE (S. H. Jolliffe, mgr.): Donnelly and Hatfield's Minstrels 10 pleased fair business. Buster Brown 13. The Office Boy 19.

MANNINGTON.—OPERA HOUSE (J. M. Barrack, mgr.): Two Johns 11; good; to S. R. O. Sign of the Cross 14 failed to appear. Along the Kennebec 16. High Old Time 18. Holy City 24.

WESTON.—CAMDEN OPERA HOUSE (Whetan and Edwards, mgrs.): Alberta Gallatin in Cousin Kate 5; excellent performance; good business.

WISCONSIN.

WATERTOWN.—TURNER OPERA HOUSE (Wm. Bethke, mgr.): Magnus Plieyrs in Wyoming 14. Hans and Nix 19.——NEUMAN'S THEATRE (R. A. Neuman, mgr.): Flora de Boss co. 1; large house; returned 5-8 to good business; satisfactory. Porter J. White in Trilby 9; fair house; excellent co. Karnival Kirnies (local) 17, 18. May Roeya 22, 23.

KENOSHA.—RHODE OPERA HOUSE (Joe Rhode, mgr.): Hilda Thomas with The Show Girl 6 to full house; S. R. O.; performance fair. Daniel Sully in Our Pastor 8 to good business; pleasing; performance good. Her Only Sin 11. David Higgins in His Last Dollar 15.

EAU CLAIRE.—GRAND OPERA HOUSE (C. D. Moon, mgr.): An Orphan's Prayer 4; a fair house pleased. Kilties Band 6; fully satisfied; big business. Hanford Dodge in Damon and Pythias 10. His Highness the Boy 17. Sho-Gun 21. Winninger Brothers 23-28. San Toy 30.

GREEN BAY.—THEATRE (John B. Arthur, mgr.): Hello, Bill Sept. 30; mediocre attraction. White's Comedy co. 1 to big business. The Girl from Sweden 3; usually packed Sunday night house; worst show of the season. All Sides of Life 10, 11. Trilby 13. Dan Sully 16. Texas 17. The Show Girl 20.

ASHLAND.—GRAND OPERA HOUSE (W. T. Seeger, mgr.): Hello, Bill 6 pleased a fair house. San Toy 7 gave an excellent performance to a full house. William Owen 13. Irish Pawnbrokers 14. Your Neighbor's Wife 17. Texas 19.——ITEM: Hello, Bill co. disbanded here.

SHEBOYGAN.—OPERA HOUSE (W. H. Stoddard, mgr.): The Mummy and the Humming Bird 3 to good house; entire satisfaction; W. A. Whitecar as the Mummy made a hit; Frances Markham did fine work in the role of Mrs. Ruth Thornton. Hans and Nix 8. Porter J. White's Trilby 11.

SUPERIOR.—GRAND OPERA HOUSE (C. A. Marshall, mgr.): Hans and Nix Sept. 26 to fair sized house. Frank Daniels in Sergeant Brue 6 to capacity; not as good as The Office Boy. Hello, Bill 7 to small audience. Mrs. Leffingwell's Boots 10. Wm. Owen in Lady of Lyons 14.

FOND DU LAC.—CRESCENT OPERA HOUSE (P. B. Haber, mgr.): Royal Slave 3; average business; good co. Hans and Nix 5; fair house. Julia Gray in Her Only Sin 7; good house; good co.; audience pleased. Daniel Sully in Our Pastor 14.——ITEM: New Opera House nearing completion.

RACINE.—BELLE CITY OPERA HOUSE (W. C. Paul, mgr.): The Girl from Mars 3 canceled. Dan Sully in Our Pastor 9; the best here this season and good business. Our New Minister 12. What Women Will Do 15. Hans and Nix 21. Holden Brothers 22.

OCONTO.—TURNER OPERA HOUSE (F. A. Ursas, mgr.): Heart of Chicago Sept. 29; good co.; fair house. Robinson Stock co. 2-7; co. poor; small house; canceled 6, 7, poor business. Hans Hansen 20. My Wife's Family 28.

OSHKOSH.—GRAND OPERA HOUSE (J. E. Williams, mgr.): The Kilties Band 4; good house and satisfaction. Trilby 8; crowded house. Our Pastor 13. Texas 15.

MERRILL.—BADGER OPERA HOUSE (F. M. Gibson, mgr.): Irish Pawnbrokers Sept. 30; good company and business. White Stock co. 11-14. Daniel Sully in Our Pastor 19. Fiorodora 23.

BELOIT.—WILSON'S OPERA HOUSE (R. H. Wilson, mgr.): The People's Players (four night's engagement) 9 to good business in In the Serpent's Power.

STEVENS POINT.—NEW GRAND OPERA HOUSE (R. B. Johnson, mgr.): Julia Gray in Her Only Sin pleased fair house 6. Hans and Nix 12. Daniel Sully in Our Pastor 17.

NEENAH.—THEATRE (William C. Wing, mgr.): Girl from Sweden 7; co. and house fair. Buried Alive 12 canceled. Trilby 13. Show Girl 18. Fiorodora 24.

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CHEYENNE.—CAPITOL AVENUE THEATRE (Stahle and Fuller, lessees and mgrs.): Adelaide Herrmann 2 pleased small audience. The Thoroughbred Tramp; poor co.; good business. The Mikado (by Cheyenne Lodge, 660, B. P. O. E.) 11. Buster Brown 14. The Prince of Pilsen 21. May Irwin in Mrs. Black is Back 24. Haverly's Minstrels 27.——TURNER HALL THEATRE (H. A. Clarke, mgr.): The Wolfe Stock co. in Sowing the Wind 9. The Moonshiners 10. A Study in Scarlet 11. A Man of Mystery 12. Carmen 13. Home, Sweet Home 14.

LARAMIE.—OPERA HOUSE (H. E. Root, mgr.): A Thoroughbred Tramp 6; good co., to big business. Deaty Brothers vaudeville and moving pictures 10, 11. This season's business has doubled that of last through the opening of the rolling mills and the construction of a new railroad to Denver.

CANADA.

ST. THOMAS.—GRAND OPERA HOUSE (D. McIntyre, mgr.): Fiorodora was presented 2 to a medium sized house; enthusiastically received; Ralph Riggs furnished what fun there was; chorus strong. On the Bridge at Midnight 6 to a fair house; pleased. Gus Arthur, Beatrice Shewbrook, and Carrie Le Moyne scored. Pollard's Australian Juvenile Opera co. 12-14.——BENNETT'S VAUDEVILLE THEATRE (J. H. Alex, mgr.): Week to large, well pleased audiences. Bill: Jane Courthope and co. presenting A Fisherman's Luck, Juggling Mortons, Albene and La Brant, second sight artists; Knox Brothers, musical comedians; Dawson and Whitfield.

OTTAWA.—RUSSELL THEATRE (P. Gorman, mgr.): Virginia Drew Trescott in Cousin Kate 6 drew good house; pleased. E. S. Willard week 9 in David Garrick, The Middleman, The Brighter Side, The Professor's Love Story, and Tom Pinch, delighted large and fashionable audiences. Minnie Seligman and William Bramwell in The Dragon Fly 16, 17.——GRAND OPERA HOUSE (R. J. Birdwhistle, mgr.): Romance of Coon Hollow 5-7; played to good houses. May A. Bell Marks in repertoire week 9; to big and well pleased houses.——RIDEAU RINK: C. V. O. His Majesty's Irish Guards Band 13.

VANCOUVER.—OPERA HOUSE (E. B. Richter, mgr.): May Irwin 2, 3 pleased. McEwen, hypnotist 4, 5; good shows. In Old Kentucky 6; S. R. O. Harold Nelson co. 9-12. Florence Roberts 17, 18. Tenderfoot 23. Madame Herrmann 24. Richards and Pringle's Minstrels 25. York State Folks 28.——PEOPLE'S (Carl Berch, mgr.): Sapho 2 pleased. Brother Against Brother 3 drew well. East Lynne 4; big business. My Friend from India 5-7; excellent. Doris 9-11. In the Far East 12-14.

ST. CATHERINES.—GRAND OPERA HOUSE (C. H. Wilson, mgr.): Isle of Bong Bong 4; Miss Yorke did not appear, her place being taken by an understudy; poor performance to a fair house. Melbourne MacDowell in Gismonda 7; finished performance to poor business. Stoddart Stock co. opened week's engagement 9 to S. R. O.; capable co. and specialties. Rowing Club Minstrels, under direction of Professor H. G. Sheppard 16, 17.

LONDON, ONT.—GRAND OPERA HOUSE (John R. Turton, mgr.): The Pollard Lilliputian Opera co. 6; five nights' engagement to only fair business; performances were excellent. On the Bridge at Midnight 7; two performances to capacity business. Melbourne MacDowell in Gismonda and La Tosca 9, 10; thoroughly pleased two audiences that were disappointingly small. Deserted at the Altar 14. Stoddart Stock co. 16-21.

CHATHAM.—GRAND OPERA HOUSE (F. H. Brisco, mgr.): Isle of Bong Bong 3 failed to please. On the Bridge at Midnight 5 to good business. The Pollard Lilliputian Opera co. 7 opened to good house; excellent co. of clever young people. A Runaway Girl, The Belle of New York, The Geisha, Pinafore, A Gaiety Girl well presented. Deserted at the Altar 16. Joseph Murphy 23. Elsie Janis in The Little Duchess 30.

KINGSTON, ONT.—GRAND OPERA HOUSE (D. P. Branigan, mgr.): W. H. West's Minstrels 5 pleased good house. Joe Murphy in Shaun Rhue 10; good co. and house. Too Proud to Beg 17. Elsie Janis in The Little Duchess 20. Pollard's Lilliputian Opera co. 23-25. Rose Coghlan in The Duke of Killicrankie 26.

BRANTFORD, ONT.—STRATFORD'S OPERA HOUSE (F. C. Johnson, mgr.): Melbourne MacDowell in Gismonda 6; very poor house; performance fair. Deserted at the Altar 9 to good house and performance. On the Bridge at Midnight 11 to S. R. O. Joe Murphy in Shaun Rhue 17. Little Duchess 27.

BARRIE.—GRAND OPERA HOUSE (Jno. Powell, mgr.): Deserted at the Altar 5; large business; good company. Joseph Murphy in Kerry Gow 14. On the Bridge at Midnight 18. Guy Brothers' Minstrels 19. Elsie Janis in The Little Duchess 24.

ST. JOHN.—OPERA HOUSE (A. O. Skinner, mgr.): Wilbor Stock closed a successful week 7 with Mam'selle Marie. The Two Sisters 9-11 opened to a very good house and seemed to please.——YORK THEATRE (R. J. Armstrong, mgr.): Dark.

QUEBEC.—AUDITORIUM THEATRE (F. X. Korman, mgr.): Lewis Morrison presented Faust 5-8 to fair houses. Mendelssohn Trio of Montreal 11. Creston Clarke in Monsieur Beaucaire 12-14. Professor E. R. Crocker's Educated Horses, &c., 16-21.

BERLIN, ONT.—OPERA HOUSE (Frank Ford, mgr.): Stoddard Stock co. 2-7. Ten Nights in a Bar Room 5. East Lynne 6. A Country Girl 7; good business. On the Bridge at Midnight 9 pleased a large audience. Deserted at the Altar 13.

BELLEVILLE, ONT.—CARMAN OPERA HOUSE (S. C. Carman, mgr.): West's Minstrels 6; more than pleased a large audience. Joseph Murphy in Kerry Gow 11; good performance to fair business. Too Proud to Beg 16. Little Duchess 21.

LONDON.—ACADEMY OF MUSIC (T. Sadler, mgr.): Deserted at the Altar 2; fair performance; good house. Guy Brothers' Minstrels 4; poor performance and business. Kerry Gow 12.

WOODSTOCK, ONT.—OPERA HOUSE (Charles A. Pyne, mgr.): Down by the Sea 7 to a light house. On the Bridge at Midnight 12. Serio-Comic Governess 21. Joseph Murphy 25.

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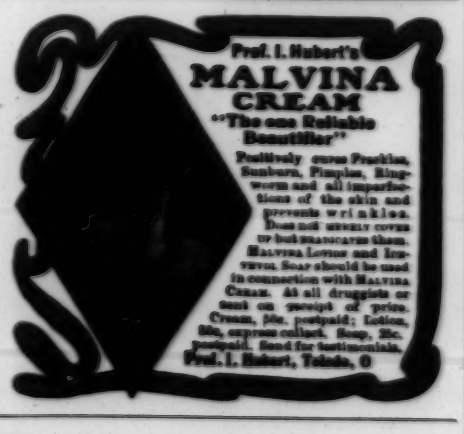
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